The Pulse of the Motion Picture Industry

BOXOFFICE

The new regime at United Artists reports the company operated in the black in 1951, a stipulation they had to meet to gain voting control. L to R: Albert Picker, William J. Heineman, Robert S. Benjamin, Arthur Krim, Matthew Fox and Max Youngstein.

In This Issue . . .

Promotion

Entered as second-class matter at the Post Office at Kansas City, Mo., under the act of March 3, 1879.

CANADIAN EDITION

JANUARY 19, 1952

THE TRADE IS TALKING ABOUT...

Robert Taylor
Deborah Kerr

The new nation-wide "QUO VADIS" openings that top "GWTW" and the extended engagements that roll merrily along.

Robert Taylor
Denise Darcel

The "WESTWARD THE WOMEN" openings, nationally, that are doing 124% of "Go For Broke!" business.

Clark Gable
Ava Gardner

The unprecedented campaign to launch "LONE STAR" in a state-wide Texas celebration that will echo through the nation, a new high in high-powered showmanship.

James Mason
Ava Gardner

The fine reception for "PANDORA AND THE FLYING DUTCHMAN" (*Technicolor*) in its first openings, duplicating its success in New York where it is in its 2nd month.

Robert Taylor
Elizabeth Taylor
Joan Fontaine

The most exciting news since "QUO VADIS", the first reports of "IVANHOE" (*Technicolor*) the new industry Giant, secretly previewed in California and "coming in the Fall to top them all."

Janet Leigh
Peter Lawford

The comedy, "JUST THIS ONCE", that Walter Winchell hails as "a click sleeper", which is convulsing preview audiences on both coasts.

Stewart Granger
Cyd Charisse

The sock ad campaign in color reaching 160 million readership for "THE WILD NORTH" (*Ansco color*), "The King Solomon's Mines of 1952."

M-G-M's Prize Musicals

The way M-G-M keeps up its reputation for musical leadership - with such coming Technicolor tune-toppers as "Singin' In The Rain", "The Belle of New York", "The Merry Widow", "Skirts Ahoy!", "Lovely To Look At" and others.

The way Leo keeps in there punching, with his studio activities full blast and his national showmanship at its hardest-hitting high!

Please! In all newspaper ads: "The Armed Forces Need Your Blood—Give Today!"

As holdovers keep piling up for

"DISTANT DRUMS"
A UNITED STATES PICTURES PRODUCTION
color by TECHNICOLOR

and "I'LL SEE YOU IN MY DREAMS"

you're seeing just what we mean when w

CARY GRANT
BETSY DRAKE

It's a happy Cary at his Grant-est! Wonderful performances! Wonderful story!—The No. 1 maker of merriment for '52!

"ROOM FOR ONE MORE"

WARNERS' NEXT!

e say you'll need a lot of room for

SCREEN PLAY BY
JACK ROSE AND
MELVILLE SHAVELSON
MUSIC BY
MAX STEINER
PRODUCED BY
HENRY BLANKE
DIRECTED BY
NORMAN TAUROG

PICTURE OF THE WEEK

KEYNOTE!

Of a most striking ad campaign are the figures of sensational Marlon Brando and exciting Jean Peters, who star in John Steinbeck's "Viva Zapata!," 20th Century-Fox's big screen offering for March, produced by Darryl F. Zanuck with Elia Kazan handling the directorial reins. "Zapata" in any language spells boxoffice!

(Advertisement)

BOXOFFICE *The Pulse of the Motion Picture Industry*

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Vol. 60 No. 12

IN STEP WITH THE TIMES

IN his talk to the 20th Century-Fox sales force last week, Spyros P. Skouras, the company's president, gave recognition to a factor which is becoming increasingly important in the distribution and merchandising of motion pictures. "The techniques of both the advertising and distribution departments," he said, "must be completely reorganized and reset to conform with conditions that beset us today and meet the taste and demand of the public."

Among new techniques which 20th-Fox will introduce are the far-in-advance scheduling of releases and stronger merchandising effort in cooperation with exhibitors at the point of sale.

In 1952 20th-Fox will have 36 pictures. Al Lichtman, director of distribution, has announced a complete release schedule for the entire lineup, the first time in the company's history that this has been done so far in advance. Many of the pictures already are finished and the remainder are shooting. This assures their being in the hands of sales and advertising forces sufficiently ahead of release to afford each picture the kind of handling it deserves. There will be no hurried shipping of films to meet first playdates in a "cold" and unprepared market.

This long-range planning, with its firm release dates, is a two-pointed merchandising assist with advantages to both the distributor and the exhibitor. From the distributor's viewpoint, it enables both advertising and distribution to carefully draft and carry through the selling plans, to thoroughly prepare their campaign and develop those new techniques, which Mr. Skouras says are necessary. From the exhibitor's viewpoint, the advantage of knowing exactly what he can expect in the way of product for definite dates through the year, allows for long-range planning on his part. It gives him time to think out and to work out local-level publicity and exploitation ideas, to tie into national merchandising campaigns and to do a better all-around booking job for his theatre.

Charles Einfeld, director of advertising, made the following significant statement to the 20th-Fox sales force:

"Your job doesn't end when the contract is signed or the booking is made. Through our planning, you will be ready to go further in your policy of sound customer relations to offer an exploitation foundation upon which to build a campaign that can grow with ample time for its penetration."

This is a constructive and practical approach to obtaining the maximum of public interest and patronage for every picture. With each salesman as an aide-de-camp, as it were, greater point-of-sale and time-of-sale merchandising effort is bound to result.

This is only one phase of doing what it takes to meet present-day conditions and public demands. There are other facets to the job, which as we have said from time to time, call for policy and operational changes that each exhibitor must work out to suit his own particular situation.

There will be plenty of business in 1952—for those who go after it.

* *

Get in the Scrap!

There's been a lot said in this business about the need to eliminate waste, but now comes the time when it is necessary to gather in the "waste." That is, waste iron, copper, steel, aluminum, brass, zinc, lead, etc. that is needed for the making of new metals essential to the defense effort.

The shortage of scrap for steel making is emphasized by the fact that it furnishes more than 25 per cent of what it takes to make each ton of steel. And it stands to reason that those who want steel—for building, remodeling and repair work or for equipment and parts—can help get it by helping to gather in the scrap.

Not very long ago we urged those exhibitors who had not yet inaugurated regular weekly "scrap matinees" to get on the band wagon. We also pointed out the necessity—and for self-help—to salvage copper drippings, the remuneration for which would go to local Variety Clubs. In addition to helping gather scrap from patrons, exhibitors and others in the industry should look around for obsolete items on their own premises and turn them into the scrap pile.

A further assist would be to constantly remind the public how it can help. A lobby poster and the showing of trailers inviting patrons to "Get in the Scrap!" will do nicely.

* *

Good Example

A couple of weeks ago the Motion Picture Ass'n of Kansas City took display space in the Kansas City *Star* which "shamed" that paper for burying far back in its pages a news story that told of 70 film stars flying to entertain American troops at Christmas time in scattered parts of the world. Apparently this had a salutary effect. The *Star* has since front-paged several stories (not sensations) about movie people.

Ben Shlyen

PRE-RELEASE FILMS, BIDDING 'IN THE DARK' GET SQUAWKS

● Western Theatre Owners, Inc., formerly the Pacific Coast Conference of Independent Theatre Owners, charged that bidding was not being carried on fairly and asked for opening bidding on motion pictures.

● An end to pre-release and roadshow policies of distributor companies which withhold major product for general release for long periods was asked by Allied Rocky Mountain Theatre Owners.

PORTLAND—Charging that major distributors are at present "handling bidding in an unfair, evasive and discriminatory manner to such extent that pictures are being awarded to low bidders," Western Theatre Owners, Inc., this week called for open bidding on motion pictures.

Western Theatre Owners is the new name for the Pacific Coast Conference of Independent Theatre Owners (PCCITO).

Trustees meeting here this week adopted a resolution protesting bidding practices.

They asked that "where bidding is felt to be absolutely necessary the plan for bidding be conducted in accordance with a plan submitted by the organization several years ago, which provides for sealed bids to be opened on a given date and time in presence of interested parties and that the picture be awarded to the highest bidder at that time."

Failure to conduct bidding along these lines will result only in future law suits, the association warned.

In a second resolution, the Department of Justice was urged to oppose any further extention to defendants in the antitrust suit against the distributors and to proceed "at all possible speed to force a final conclusion of all divorcement proceedings."

Trustees reaffirmed their faith in the Council of Motion Picture Organizations and urged exhibitors in the western states to pay COMPO dues on the basis of a tenth of one per cent of 1951 feature film rental "to make essential organization a success."

Trustees met on Tuesday and on Wednesday, a group of 16 independent theatre operators in Oregon held an exhibitors meeting in the Benson hotel. Ray Grombacher of Portland was host and Rotus Harvey, president of Western Theatre Owners, discussed industry matters.

PCCITO Now Becomes Western Theatre Owners

Portland—The Pacific Coast Conference of Independent Theatre Owners, more commonly identified as the PCCITO, has changed its name to Western Theatre Owners, Inc. The decision to make the change came at a meeting of trustees held here this week. When the organization was established, it included only the Pacific coast states, but it now covers eight western states—and it was felt that Western Theatre Owners more correctly identified the group.

'Forced Selling' a Major Trade Complaint to TOA

WATERTOWN, N. Y.—Gael Sullivan, executive director of Theatre Owners of America, reported "rather widespread complaints" on forced selling of pictures in a talk before a regional TOA meeting here Monday (14).

Sullivan said TOA is ready to back up any exhibitor who makes substantiated claims of forced selling.

He told exhibitors to ignore threats, have no apprehension about "reprisals" and to submit signed statements to TOA headquarters. He said that the office already has handled a number of complaints along these lines and gave instances where corrective action followed representations to home offices.

Exhibitors at the meeting approved plans for an industry arbitration system and they were told that there was a strong likelihood that a meeting between Allied and TOA leaders on this matter "was in the works."

The session was another of the grievance meetings being held by TOA to let theatremen "get gripes off their chests." There was unanimity on the undesirability of hiking admissions for "specials," and a number of exhibitors said they had passed up the advanced price pictures because patron sentiment in their communities was adverse.

Don Gilson presided and Harry Lamont conducted the grievance panel.

Roadshows, Upped Prices Attacked in Denver

DENVER—Allied Rocky Mountain Independent Theatre Owners attacked the prereleasing and roadshow policies of distributors at a meeting here this week. A resolution condemned the practice of withholding certain films for general release for a long time after playing key runs. Specifically, the association said it was opposed to the policies established for such product as "Samson and Delilah," "David and Bathsheba" and "Quo Vadis."

The resolution also criticized upped admissions and higher percentage deals being required for some product.

National Allied's arbitration plan was approved and warm praise was given to the Movietime U.S.A. campaign held last fall.

Directors set May 6, 7 as the annual convention dates, for the Antlers hotel in Colorado Springs. The convention will follow a meeting of the national board of directors in that city earlier the same week.

John Wolfberg, retiring president, was named to the national board, and Neil Beezley of Burlington was elected to succeed him. Elden K. Menagh of Fort Lupton was elected vice-president, and Mary Lind of Rifle was elected treasurer.

Gene Autry Starts Tour

NEW YORK—Gene Autry opened a six-week tour with his troupe at Wichita, Kas., that will take him to 19 midwestern, eastern and southern states by February 24, when he will play the Miami Orange Bowl. The schedule calls for theatre as well as stadium appearances.

SIMPP to Investigate 'Collusive Practices'

NEW YORK—An investigation of "collusive practices prevalent in so-called competitive situations that circumvent the antitrust decrees" has been started by the Society of Independent Motion Picture Producers, Ellis Arnall, president, said Wednesday (16) after a meeting of the executive distribution committee at the Hotel Warwick.

Ellis Arnall

Arnall would go into no other details except that data relating to the "insidious situation" was being compiled. Asked what use would be made of it, he said no decision had been reached. The intent apparently was that if the data bears out a preliminary survey, it will be presented to the Department of Justice.

Arnall did not see bright prospects for the import arrangement with Spain that has been hanging fire for some time. He said that SIMPP insisted on a definite allotment of permits and that the Spanish government apparently won't agree. The tentative agreement had been negotiated with Spain by John G. McCarthy, vice-president in charge of international affairs of the Motion Picture Ass'n of America. Arnall said he would see McCarthy before returning to his legal business in Atlanta the end of the week.

The SIMPP committee also expressed concern over an attempt by the French government to restrict U.S. film imports. In combatting the trend, SIMPP will work closely with MPAA and will seek the cooperation of the State department in an effort to insure fair treatment.

FILMS FOR SUBSCRIBER-VISION TO BE SUPPLIED BY PARA, RKO

MGM and 20th-Fox Decline, Others Fail to Answer Request of Skiatron

NEW YORK—Paramount and RKO have notified Arthur Levey, president of Skiatron, that they will furnish films for the company's coming test of subscriber-vision in New York, Levey said Tuesday (15), the day he set as a deadline for replies to his request for product.

Metro-Goldwyn-Mayer and 20th Century-Fox have informed Levey they will not supply films, Spyros P. Skouras, president of the latter company, saying he was pinning his faith on the Eidophor television system in which the company has a financial interest.

SOME REPLIES NOT RECEIVED

No replies were received from Warner Bros., Columbia, Universal-International, Republic and United Artists, although officials of some of them had been quoted in the tradepress as saying they wouldn't cooperate.

The Paramount and RKO letters, according to Levey, did not mention any picture titles or give any idea of how many pictures would be supplied. Levey said he would have to have titles and film lengths before he could make formal application to the Federal Communications Commission for the test.

Photostats of all of the letters and of tradepress stories quoting companies that did not reply to Levey's request will be turned over to Seymour Krieger, of Krieger & Jorgenson of Washington, who will show them to the FCC, Levey said. He identified Krieger as a former FCC lawyer.

Levey said he thought the companies that failed to reply were "afraid" of exhibitors resentment. He believed that if the FCC would approve the tests in principle, the companies might feel that had sufficiently indicated to exhibitors their unwillingness to participate, and take the position they finally had no choice but to do so.

WILLING TO SHARE IN REVENUE

On the subject of exhibitor opposition, Levey repeated his former offer to those with theatres in areas affected by subscriber-vision of a share in the Skiatron revenue from use of the process. This provides for the sending of scrambled images which are unscrambled by a decoding device. Levey had hoped that he would have sufficient product and information about the product to make formal application to the FCC before the end of the month, but that now appears unlikely.

The FCC approved a test of Phonevision, conducted a year ago in Chicago. Paramount is expected to conduct a test of the Telemeter system, in which it has a financial interest. Both Skiatron's subscriber-vision and Telemeter have been field-testing in off hours, the former in the New York area and the latter on the coast. The FCC-approved Skiatron test would involve the use of 300 home receivers distributed throughout this area, with charges to the subscribers for films they want to see.

Company Presidents State Positions On Making Films Available to Skiatron:

BARNEY BALABAN, *Paramount*

"Paramount, as a matter of company policy, has made product available for the Phonevision test in Chicago. We have no purpose to discriminate against any other project.

Barney Balaban

"However, your request that Paramount make its product available for tests of your so-called subscriber-vision system seems to us entirely premature. It is apparent that you do not have as yet any authorization from the FCC to utilize the facilities of station WOR-TV to conduct such tests.

"In considering your request, we shall require a detailed statement as to the techniques and methods which you propose to follow in conducting such tests, which we will carefully review. We shall also require assurances that the public will in no way be misled into believing that Paramount is in any way endorsing or sponsoring your program, and that the name of Paramount will in no way, either directly or indirectly, be used to induce the public to invest funds in your project. We do not share your optimism about the feasibility of your system nor do we agree with your gratuitous statements about the policies of our company.

"Since it is out understanding that any authorization that is issued by the FCC for these tests will be issued to WOR-TV, we believe that arrangements for the use of any Paramount films should be made between ourselves and your company and WOR-TV jointly.

"This is to advise you that, in the event the FCC authorizes these tests for station WOR-TV, and if the above conditions are satisfied, we will make Paramount product available to WOR-TV on the same terms and arrangements as were made in the Chicago test."

SPYROS SKOURAS, *20th Century-Fox*

The letter from Skouras reminded Levey that 20th-Fox is concentrating virtually all of its television activities into Eidophor, its large-screen system, and that it intends to make it available to all theatres as soon as possible.

It continued in part:

"We believe that the future of the industry depends on the success of theatre television and through it our busines will have a very promising and prosperous future. We have cast our lot with the theatres because we feel that motion pictures can best be enjoyed in the surroundings and under the psychological conditions prevailing in modern, properly equipped theatres. This is a basic precept of our company which we shall follow until such time as experience demonstrates that we are wrong.

Spyros Skouras

"In view of the above, you can readily understand that it will be impossible for us to make available to you any films of this company for your forthcoming test in New York.

"Several months ago, we had a request from Phonevision similar to yours, and at that time we went into this matter carefully and thoroughly and made the decision not to make our films available for this purpose. We are anxious to follow every technological advancement that would make possible a better servicing of the American public, and we are naturally appreciative of the various points of your letter. However, since the interests of your system are opposite to those of our own, we cannot depart from our present plans and objectives, which we feel will ultimately be of great benefit to our company and our industry."

NED E. DEPINET, *RKO Radio*

Depinet's letter read in part:

"It is my present intention to cooperate with your company in the experiment to the same extent as we did with Zenith in the Phonevision test, subject of course to your obtaining the necessary experimental license from the FCC, necessary and appropriate legal clearances relating to our product (such as the American Federation of Musicians) and your satisfying me with respect to the representative character and quality of your proposed experiment. While we did not make a license charge for our product used in the Phonevision test, I desire to defer determining that aspect with you until all the details of your proposal have been formulated."

Ned E. Depinet

Pulse Beats

Pathe Industries Estimate $1,250,000 Net for 1951

This profit compares with a loss of $1,342,493 in 1950; William C. MacMillan jr., president, sees "continued improvement" in 1952 due to increase in TV film production.

*

Monogram-AA Arranges New Finance Agreement

One-year revolving loan and credit with First National bank provides for maximum borrowing of $1,000,000 and permits issuance of guarantees up to $500,000 covering bank loans to producers releasing through Monogram-AA.

*

WB Stockholders Will Vote On Reduction in Capital

Company seeks retirement of 1,152,215 shares of stock, according to proxy statement signed by R. W. Perkins, secretary; six directors to be elected at annual meeting February 19 at Wilmington, Del.

*

Majors Preparing Sample Ads For New Movietime Drive

New plan calls for each company to get out its own ad at its own expense, and allot sufficient space to an industry message, spaced over a period of months instead of placed simultaneously.

*

Congressional Red Probe Of Industry Reopens

Hearings will resume in Washington Monday (21) and continue throughout most of the week, says Frank Tavenner, counsel of the house un-American activities committee.

*

Allied Unit of Wisconsin Names Grievance Panel

Ben Marcus, past president, is chairman of group to hear exhibitor complaints on trade practices; other members are S. J. Goldberg of Wausau and A. M. Spheeris of Milwaukee.

*

Continue TV Limitations Upon College Football

Sentiment practically unanimous of the National Collegiate Athletic Ass'n in Cincinnati; vote is 163-8 in favor of continuing the controls started last year.

*

State Dept. Moves to Lift Restrictions in Brazil

U.S. embassy there told to seek relief from decree limiting short subject imports to number exported; Joachim Rickard, MPAA Latin American representative, is in Rio de Janeiro.

*

Frank McCarthy Named To Government Post

20th Century-Fox producer appointed consultant to the State department and a member of its executive reserve; he was formerly an assistant secretary of state; will continue studio schedule

204 Films for Half Year; 36 February Releases

By FRANK LEYENDECKER

NEW YORK—Including 35 features to be released in February 1952, the 11 major companies will have a total of 204 pictures for release during the first six months of the 1951-52 season. This is approximately the same number as for the first six months of 1950-51 when 200 features, including one reissue, were released. The 204 for 1951-52 includes five reissues, four of them set for February. Twenty-nine features were released in February 1951.

43 ARE COLOR FEATURES

However, the number of color pictures has taken a sharp rise with 43 in the September 1951 to February 1952 period, compared to 36 for the same period in 1950-51. Of the 43, 11 are in either Cinecolor or Supercinecolor and one each is in Trucolor and Ansco Color. Thirty are in Technicolor.

The 35 features for February 1952 release will include seven in Technicolor and one in Cinecolor, "Fort Osage," a Monogram outdoors film. The Technicolor pictures include the first general release of "David and Bathsheba" and "The River," the reissue of Disney's "Snow White and the Seven Dwarfs" and four other adventure or outdoor spectacles, "At Sword's Point," "Bend of the River," "Red Skies of Montana" and "Flaming Feather."

Other important dramatic features for February release are: "Death of a Salesman," "Las Vegas Story," "Phone Call From a Stranger," "This Woman Is Dangerous," "Retreat, Hell!" "The Green Glove," "One Big Affair," "Stronghold," "The Invitation," "Lone Star," "Shadow in the Sky," "Hoodlum Empire" and "The Sellout," in addition to the reissues, "The Cat People" and "The Hunchback of Notre Dame."

More than the usual number of comedies include: "Sailor Beware," "Here Come the Nelsons," "Meet Danny Wilson," "The First Time" and "The Harem Girl." The balance are either minor action films or westerns.

LINEUP BY COMPANIES

Broken down by companies, the February 1952 releases will be:

COLUMBIA—"Death of a Salesman," the Stanley Kramer production, starring Fredric March with Mildred Dunnock, Cameron Mitchell and Kevin McCarthy; "The First Time," starring Robert Cummings and Barbara Hale with Bill Goodwin, Jeff Donnell and Mona Barrie; "The Harem Girl," starring Joan Davis with Arthur Blake and Peggie Castle; "The Hawk of the Wild River," a Charles Starrett western with Smiley Burnette, and "Konga, the Wild Stallion," a reissue with Rochelle Hudson and Fred Stone.

LIPPERT—"Stronghold," starring Zachary Scott and Veronica Lake, and "Navajo," with an Apache Indian cast.

MGM—"The Invitation," starring Van Johnson, Dorothy McGuire, Ruth Roman and Louis Calhern; "Lone Star," starring Clark Gable, Ava Gardner and Broderick Crawford; "The Sellout," starring Walter Pidgeon, Audrey Totter and John Hodiak, and "Shadow in the Sky," with Nancy Davis, James Whitmore and Ralph Meeker.

MONOGRAM—"Fort Osage," in Cinecolor, starring Rod Cameron and Jane Nigh; "Waco," a western in Sepiatone, starring Bill Elliott and Peggy Blake, and "Night Raiders," a Whip Wilson with Lois Hall.

PARAMOUNT—"Sailor Beware," a Hal Wallis production starring Dean Martin and Jerry Lewis with Corinne Calvet and Marion Marshall, and "Flaming Feather," a Nat Holt production in Technicolor, starring Sterling Hayden, Arleen Whelan and Forrest Tucker.

RKO RADIO—"At Sword's Point," in Technicolor, starring Cornel Wilde and Maureen O'Hara with Blanche Yurka, Robert Douglas and Gladys Cooper; "The Las Vegas Story," starring Jane Russell, Victor Mature and Vincent Price with Hoagy Carmichael; "Snow White and the Seven Dwarfs," reissue of the Walt Disney cartoon feature in Technicolor; "The Hunchback of Notre Dame," starring Charles Laughton and Maureen O'Hara, and "The Cat People," starring Kent Smith and Simone Simon, both reissues.

REPUBLIC—"Hoodlum Empire," starring Brian Donlevy, Claire Trevor and Forrest Tucker, and "Colorado Sundown," a Rex Allen western with Mary Ellen Kay.

TWENTIETH CENTURY-FOX — "David and Bathsheba," in Technicolor, starring Gregory Peck, Susan Hayward and Raymond Massey with Kieron Moore; "Phone Call From a Stranger," starring Shelley Winters, Gary Merrill and Michael Rennie, also starring Bette Davis, and "Red Skies of Montana," in Technicolor, starring Richard Widmark, Constance Smith and Jeffrey Hunter.

UNITED ARTISTS—"The Green Glove," a Benagoss Production starring Glenn Ford and Geraldine Brooks with Sir Cedric Hardwicke and George Macready; first general release of Kenneth McEldowney's "The River," filmed in India in Technicolor, with Arthur Shields, Nora Swinburne, Thomas E. Breen and Adrienne Corri; "One Big Affair," starring Dennis O'Keefe and Evelyn Keyes with Mary Anderson, and "Tomahawk Territory," a Jack Schwarz western with Clayton Moore as "Buffalo Bill."

UNIVERSAL-INTERNATIONAL — "Bend of the River," in Technicolor, starring James Stewart, Arthur Kennedy and Julia Adams; "Meet Danny Wilson," starring Frank Sinatra, Shelley Winters and Alex Nicol, and "Here Come the Nelsons," starring Ozzie Nelson and Harriet Hilliard with Barbara Lawrence and Rock Hudson.

WARNER BROS.—"This Woman Is Dangerous," starring Joan Crawford, Dennis Morgan and David Brian with Mari Aldon, and "Retreat, Hell!" starring Frank Lovejoy, Anita Louise and Richard Carlson.

the greatest reviews any motion picture ever received

• • • •

..."ACCLAIMED"...

It must be acclaimed a film that whips you about in a whirlpool close to the center of life.

—BOSLEY CROWTHER
N.Y. Times

..."EXALTED"...

...one of the richest experiences our town offers!

—ALTON COOK
N.Y. World-Telegram & Sun

..."SHATTERING"...

Shattering emotional revelations . . . a major movie event.

OTIS L. GUERNSEY, JR.
N.Y. Herald Tribune

..."BEST-RATING"...

...With this picture, the Stanley Kramer Company, which has consistently maintained its canny pace one step ahead of the crowd, takes two giant strides forward.

—ARCHER WINSTEN
N.Y. Post

COLUMBIA PICTURES
presents
STANLEY KRAMER'S
production of

Death of a

..."HIGHEST RATING"...

I'm sure (Fredric March) will be considered for an award.

—KATE CAMERON
N.Y. Daily News

..."ALL-EMBRACING"...

It overflows with an all-embracing tenderness and sympathy!

—JESSE ZUNSER
Cue

..."TERRIFIC"...

Fredric March registers the most brilliant performance of his career . . .'DEATH OF A SALESMAN' scores on the emotions as few pictures ever do.

—FRANK QUINN
N.Y. Daily Mirror

..."POWERFUL"...

. . . emotion shattering . . . bound to be listed among the year's finest.

—ROSE PELSWICK
N.Y. Journal-American

..."PRIZEWORTHY"...

At the close of the picture, the whole big housefull applauded . . . a splendid addition to the list of the year's best pictures!

—JANE CORBY
Brooklyn Eagle

..."MUST SEE"...

It is a must see...Fredric March starred as Willy Loman in one of the great film performances of the year . . . shattering in its emotional impact . . . A memorable film experience. —*Variety*

..."BRILLIANT"...

A distinguished motion picture achievement in every sense . . . one of the year's best films. —LOWELL E. REDELINGS
Hollywood Citizen-News

..."MASTERPIECE"...

A dramatic masterpiece . . . gripping entertainment . . . Fredric March surely ranks as a leading contender in the awards tournament. —*Hollywood Reporter*

Salesman

starring **FREDRIC MARCH**

with Mildred Dunnock · Kevin McCarthy
Cameron Mitchell · Howard Smith

Screen Play by STANLEY ROBERTS • Based upon the Play by ARTHUR MILLER
...as produced on the stage by Kermit Bloomgarden and Walter Fried
Directed by LASLO BENEDEK

..."SENSATIONAL"...

. . . Kramer merits the accolade

—EDWIN SCHALLERT
L.A. Times

..."BRILLIANT"...

Fredric March's 'Willy Loman' a brilliant rendition . . . immediately sets him up for consideration in the matter of masculine acting honors and awards.

—*Film Daily*

..."ELECTRIFYING"...

Fredric March has easily accomplished one of the year's most electrifying performances. —HOWARD McLAY
L.A. Daily News

..."MATCHLESS"...

Fredric March turns in a performance of matchless brilliance. Richly rewarding. —*Motion Picture Daily*

Arbitration Major Topic Of TOA and Allied

NEW YORK—Two important days in the history of arbitration will come on January 28 and February 4. The first will be the day the board of Theatre Owners of America convenes in Los Angeles for a four-day study of industry problems, and the second the day National Allied convenes in Washington, D. C., for a similar study lasting two days. Both meetings are certain to take up arbitration.

The call for the TOA meeting was issued by Charles P. Skouras, board chairman, who, with Mitchell Wolfson, president, and Gael Sullivan, executive director, will preside. Besides arbitration, there will be talks with producers about mutual problems. Originally scheduled for three days, the conference was extended another day to allow plenty of opportunity for a thorough exchange of views. The talks with producers will probably take up only one day, with much of the remaining time devoted to arbitration.

EXHIBITOR CONGRESS SUGGESTED

The positions of the two exhibitor organizations toward arbitration differ, with the Western Theatre Owners, Inc. trying to do a little arbitrating itself by suggesting an exhibitor organization congress in New York in February. To date, Wolfson has told Rotus Harvey, WTO president, he favors the idea of a congress, but that it is up to his board to act. Herman M. Levy, TOA general counsel, echoed his words and Harry Brandt, president of the Independent Theatre Owners Ass'n, said his organization would be delighted to attend such a meeting. D. John Phillips, executive director of the Metropolitan Motion Picture Theatres Ass'n, said the Harvey proposal will be discussed at a meeting soon.

Trueman T. Rembusch, National Allied president, has shown no great enthusiasm for the proposal. It called for a meeting immediately after the February 14, 15 annual election here of the Council of Motion Picture Organizations, when many prominent members of the industry will be in town.

HOW TOA'S PLAN DIFFERS

Wolfson and Levy will present a "constructive" arbitration plan at the TOA meeting. Wolfson said at the year's end that TOA has discussed "both the principles that should be embraced and the essential mechanics for its successful operation for the entire industry," and that after thorough discussion, a decision will be reached both on the content of the plan and the method to be employed in bringing it to the attention of distributors and exhibitors.

TOA differs from Allied in that it seeks agreement in principle on fundamentals such as arbitration methods, with the problems to be arbitrated to be decided later. Allied proposes an all-inclusive system, Abram F. Myers, general counsel, told the Allied Theatres of Wisconsin convention in December. He enumerated disputes over runs, prints, clearances and film rentals as among those which must be included in any arbitration plan from the outset. He recognized that arbitration of rentals would be a difficult proposal, since the industry has had no background in that type of arbitration.

"We have many cases," he said, "of where there is a stalemate over the price of film. So what is wrong, when that situation arises, for a tribunal of three men—two out of the industry—to consider all the facts and circumstances regarding these negotiations, giving their honest advice as to what would be the fair price or terms for that situation.

"The industry must look to the eventual drafting and adopting of a system that can be added to the court's decree to carry on these things without that dread of becoming entangled with the law."

Queried about types of arbitration plans, the Department of Justice said its primary concern was that any plan adopted "would be that it did not conflict with or make ineffective the antitrust laws and the judgments against the motion picture companies under those laws."

The feeling in exhibitor circles is that eventually there will be an industrywide conference on arbitration, probably called by the distributors. In the meantime, the two exhibitor organization meetings will be watched with the utmost interest.

Herbert Ochs Foresees Boom for Drive-Ins

CLEVELAND — "Drive-in business in 1951 was generally better than in 1950," according to Herbert Ochs who heads a company operating about a dozen outdoor theatres. "I anticipate that we will do more business in 1952 than we did in 1951," he added.

This is not just wishful thinking, but a result of a survey of people's habits. "It has been a long, hard winter. This has resulted in two things. One is that people have stayed indoors more than usual. Another is that having been indoors more than usual, they have been surfeited with TV entertainment. They will want a complete change in surroundings and entertainment when the weather breaks. This change will include being outdoors as much as possible and attending large screen movie entertainment instead of the small-screen TV entertainment. "But," continued Ochs, "the outdoor situation does not differ from indoor theatre entertainment. The outdoor theatres that are the most modern, the most attractive with the best parking facilities, plus the best pictures, will do the best business. I am looking forward to a big 1952 outdoor theatre season," Ochs concludes.

Urges TOA Aid in Drive

NEW YORK—Mitchell Wolfson, president of Theatre Owners of America, has issued a special bulletin to members calling attention to the 1952 March of Dimes campaign and asking theatres to show the MGM trailer produced for the National Foundation for Infantile Paralysis.

Senator Praises Stars For Visits to Troops

WASHINGTON—Countless thousands of GIs are writing letters to the home folks in praise of Hollywood personalities, Sen. Homer Ferguson (R., Mich) told the Senate on Tuesday (15). Ferguson presented a report highly praising film personality entertainment of our armed forces in the U.S. and around the world.

Ferguson said that entertainment for the troops "is a necessary and desirable function, and takes first rank in building fine morale among our troops," and said that the film stars did a double duty in this connection. "In addition to providing entertainment (they) furnish the national publicity which is the lifeblood of the whole overseas and hospital show program.

"Without the Hollywood personalities, the public which contributes money for such activities would never know these activities existed."

Ferguson returned to the U.S. on the same plane with the stars who played in the Korean and Japanese theatres during Christmas and New Year's holidays. He said, "I heard many soldiers highly praise these great Americans and express their gratitude for the pleasure they brought during these all-important days."

He said the 68 personalities left for home "with the cheers of the GIs still ringing in their ears." He quoted George Murphy, president of the Hollywood Coordinating Committee, to the effect that a total of 2,931 free personal appearances were recorded in 1951 by 785 filmland volunteers in all parts of this country and abroad.

"They showed about 168,000 GIs that Hollywood has a lot of mighty fine people and those thousands are writing home to tell their folks about them."

Saturday Evening Post Dissects the Movies

NEW YORK—The Saturday Evening Post has begun a series of three articles on the motion picture business somewhat along the lines of the Life article that caused so much bitterness in the industry some months back. The series is by Milton MacKaye.

MacKaye does what the Life article did—repeats the statement of Charles Skouras that 126 theatres are closed in the Los Angeles area, 78 in eastern Pennsylvania, 64 in Chicago and 75 in metropolitan New York. He also says the boxoffice take is off 20 to 40 per cent, but doesn't say 20 to 40 per cent of what period.

The tone of the article is not as biting as was that of Life, but it dramatizes what he calls a life and death struggle between films and television.

Review Board Rates Two Of Four for the Family

NEW YORK—Two films are rated for family audiences of four reviewed in the January 12 weekly guide to motion pictures published by the National Board of Review. They are "Westward the Women" (MGM) and "For Men Only" (Lippert). The other two, rated for mature audiences, are "Phone Call From a Stranger" (20th-Fox) and "Gypsy Blood" (Selznick).

United Para. Invests In TV Research Co.

NEW YORK—United Paramount Theatres, whose application for a merger with the American Broadcasting Co. is under consideration in Washington, has made a new move in the direction of becoming an important influence in the television field.

The company plans to acquire 50 per cent of the common stock of Microwave Associates, Boston firm dealing in television research, development and manufacture of microwave tubes, components and systems. The statement was released by Microwave Associates Wednesday (16) through UPT.

Dana W. Atchley jr., UPT coordinator of technical research, will move into the post of president of the Boston company, and new directors will be Leonard H. Goldenson, UPT president; Robert H. O'Brien, secretary-treasurer; Simon B. Siegel and Jason Rabinovitz, executives in the UPT television section. On the board with them will be Vessarios Chigas, vice-president and general manager; Richard M. Walker, vice-president and treasurer, and Louis W. Roberts, vice-president and research director.

The company said that UPT financial backing was sought to provide for an expansion of operations. It was organized in August 1950 by engineers known as designers and manufacturers of germanium and silicon diodes, magnetrons and other microwave devices and vacuum tubes. It recently got a U.S. Signal Corps contract for the manufacture of a pilot run of magnetrons.

Data on Films Registered 1912-49 Is Published

WASHINGTON—First of a two-volume series containing information on all films registered with the U.S. Copyright office from 1912-1949 has just been issued by the Library of Congress, according to an announcement Wednesday (16). Supplements to keep the list up to date will be published semiannually hereafter, the library added.

The first volume covers the more than 50,000 motion pictures registered between 1912 and 1939. The second book, which is now in preparation, will contain films registered in the succeeding decade.

Titled "Motion Pictures, 1912-1939," the volume just published includes such information as title, date, producing company, data on the published work on which the film was based, if any, a description of the film, credits, copyright claimant and date of copyright, and author of the film story.

Reassigned Publicity Jobs Start at MPAA Feb. 1

WASHINGTON—A reassignment of publicity duties within the Motion Picture Ass'n of America will take place February 1, according to Kenneth Clark, head of publicity. Clark and Manning Clagett, his assistant in Washington, will work out of the New York office. Clagett will take over placement of publicity in magazines, newspapers and the tradepress now handled by Alfred F. Corwin, and Corwin, former publicity man for the Motion Picture Export Ass'n, will develop information programs on the foreign side.

TELL FCC MARRIAGE NOT A HUGE SUCCESS

Paramount and DuMont Prefer Single 'Bliss'

WASHINGTON — Both Paramount and DuMont Laboratories, operators of the DuMont Television Network, agree that Paramount has no control of any kind over DuMont and both say they would like to see Paramount's minority stock disposed of, but attorneys for the two companies clashed repeatedly on Tuesday and Wednesday (15, 16) in the opening stages of hearings before the Federal Communications Commission on the proposed American Broadcasting Co.-United Paramount Theatres merger.

DuMont attorney Col. A. A. Roberts introduced in the record over vehement objections by Paramount attorney Paul Porter a series of letters between Dr. Allen B. DuMont and Paramount chief Barney Balaban in which DuMont asked pointedly what plans Paramount had for disposing of its DuMont interests and for seeking reversal of an FCC proposed decision holding that Paramount had at least negative control.

Porter objected to the letters as "self-serving" and also objected to the "inference" that Paramount would make wrongful use of information gained because three of its executives are on the DuMont board of directors and one serves as treasurer. The letter cited the fact that Paramount and DuMont are actually in competition in many ways, through Paramount subsidiary companies operating TV stations and doing research into new TV inventions, some of it paralleling DuMont.

DROP ONE BOARD MEMBER

DuMont, in his testimony, denied that Paramount had ever exercised any control or that Paramount had ever tried to do so. Also testifying to the same effect was Bernard Goodwin, formerly but no longer a DuMont board member, and still secretary. Goodwin is an employe of Paramount Pictures; vice-president of Paramount Television Productions, Inc.; vice-president and general manager of Paramount subsidiaries, Famous Music Corp. and Paramount Music Corp.

Goodwin said that "DuMont's wishes always prevailed" at board meetings and that the board always voted unanimously for any policies advocated by DuMont.

Until 1946, Paramount had four members on the eight-man DuMont board of directors, but in that year, according to Goodwin, Paramount itself suggested that because it owned only about 25 per cent of the stock it should have only three directors and the change was made.

The first stages of the merger hearing are taken up with DuMont phases, by common consent of all participants, because of the DuMont stand to the effect that if it can show there is no control of any kind by Paramount, then DuMont will also be showing it has no business as a party to the hearings and can step out.

SAYS STOCK OFFERS REFUSED

DuMont, in the letters accepted by the commission over Paramount protests, pointed out that his company is suffering in many ways through the FCC proposed decision holding Paramount has some form of control. It had been able to get only temporary licenses for its TV stations; it has been unable to secure the five stations to which single applicants are limited by FCC rules; advertisers and prospective allied stations steer clear because of the ultimate results of the FCC ruling.

Paramount's total investment in DuMont was only $164,000, he said, and explained this was dwarfed by the approximately $11,000,000 raised through sale of other stock and securities and the $6,000,000 in credit made available through banks.

DuMont claimed his company had made generous offers to Paramount to dispose of their stock. DuMont had also proposed that Paramount exchange its "B" stock for "A" stock, but Paramount had refused because the stock would be widely split.

Plenty of Pitt Reasons For Boxoffice Dip

PITTSBURGH—What reasons do exhibitors give for a boxoffice decline? R. F. Klingensmith, BOXOFFICE representative, querying theatremen on the current business situation, listed these squawks among others:

All advertisements and mat accessories are sexy and extravagant beyond reason; trailers are slanted in the same direction; competitive bidding is abusive in every situation; so-called roadshow pictures, "the previous ones," are not wanted generally as they are forced on programs, and increased admission prices do not give theatregoers "a proper lift" as they are generally disappointed in the experience of viewing them; the so-called religious pictures are sexed up in plot development, advertising and exploitation; sneak previews should be awarded from time-to-time to smaller theatres and not, in every instance, given to downtown theatres; theatre-television equipments, somewhere along the line, should be made available at a more reasonable price; automatic exhibition via booking combines is abstract, the "touch" is gone; the exhibitor is the first one in his community to be contacted to purchase a local program ad or to make a donation to a local fund, and "why?"; everyone's in show business, with television offered free at nearly all cafes, grills, saloons, garages, clubs, church rooms, stores—with all types of merchants outdoing the giveaway awards of theatres—with hundreds of churches regularly showing motion pictures; 16mm film distributors, who once had a tremendous volume of business, have been very hard hit since the advent of television; print shortage and the stepping-up of clearance in many spots affected all but the first run accounts; etc., etc., "far into the night."

An Important Announce

JANUARY

1 **"DECISION BEFORE DAWN"** Anatole Litvak, the man who gave you the "SNAKE PIT", has another masterpiece currently winning the critics' plaudits. Gary Merrill, Richard Basehart, and newcomers Oskar Werner and Hildegarde Neff lead the way in a film that is on everyone's "Ten Best" list... A "must" for every showman.

2 **"JAPANESE WAR BRIDE"** Out of the present Korean conflict comes a most unusual love story of mixed marriage. Introducing Japan's top feminine star "Yamaguchi", plus Don Taylor, Marie Windsor and Cameron Mitchell in a startling motion picture.

3 **"THE MODEL AND THE MARRIAGE BROKER"** The warm, human story of the unsung matchmakers who give Cupid a little push in the right direction. A Jeanne Crain picture perfectly embellished by the exciting performances of Thelma Ritter, Scott Brady, Frank Fontaine and Zero Mostel.

FEBRUARY

4 **"PHONE CALL FROM A STRANGER"** In the tradition of "A LETTER TO THREE WIVES" and "ALL ABOUT EVE" comes a dramatic triumph which lashes out at the "Double Standard" of marriage. Great performances by Bette Davis, Gary Merrill, Keenan Wynn, Michael Rennie and the positively sizzling Shelley Winters.

5 **"RED SKIES OF MONTANA"** The first story of the courageous "Smoke Jumpers" . . . Technicolor flashing across the screen with the most spectacular action sequences ever filmed. Richard Widmark heads a cast of rough, tough guys in a picture that combines power, drama, and all the excitement of the Great American Northwest.

MARCH

6 **"FIVE FINGERS"** The true, shocking revelations of the highest paid spy in history whose unbelievable exploits stunned the world. James Mason, Dannielle Darrieux and Michael Rennie head the cast of Joseph Mankiewicz's tingler filmed in Ankara and Istanbul.

7 **"RETURN OF THE TEXAN"** The adventurous story of a man who came home to the land that bred him and the woman who loved him. Vividly set in America's new great Southwest and dramatically portrayed by Dale Robertson, Joanne Dru and Walter Brennan.

8 **"VIVA ZAPATA!"** Another off-the-beaten-path dramatic achievement utilizing the collective talents of 20th Century-Fox's "Greats". John Steinbeck wrote it. Darryl Zanuck produced it. Elia Kazan directed it. Marlon Brando stars in it. "*That*" should give the theatre-going public an idea of what's in store for them.

ment from 20 Century-Fox

WITH SIX MONTHS OF THE COMPLETED IN 20 CENTURY-FOX HISTORY

APRIL

9 **"WITH A SONG IN MY HEART"** The long awaited Jane Froman story brought to the screen as a brilliant Technicolor musical-drama. Susan Hayward, David Wayne, Thelma Ritter and Rory Calhoun head a sparkling cast in a film that is destined to be among the very best in 1952.

10 **"PRIDE OF ST. LOUIS"** Presenting Dan Dailey as he romps through the ever-loving Dizzy Dean story. A natural for the entire family (for exploitation too, as the release date coincides with the beginning of the baseball season). Joanne Dru co-stars in this great picture about a great guy.

11 **"ROSE OF CIMARRON"** Jack Beutel in his first film since "THE OUTLAW" plus Mala Powers (of "CYRANO") in an exciting outdoor adventure spectacle filmed in brilliant Natural Color.

MAY

12 **"BELLES ON THEIR TOES"** The delightful Gilbreth family of "CHEAPER BY THE DOZEN" is at it again in a great big bouncy Technicolor film headed by Jeanne Crain, Myrna Loy, Debra Paget and Jeffrey Hunter. Just the most wonderful kind of family entertainment anyone could hope for.

13 **"DOWN AMONG THE SHELTERING PALMS"** South Pacific splendor and good old-fashioned fun in this Technicolor musical featuring Mitzi Gaynor, David Wayne, Jane Greer, William Lundigan and Gloria DeHaven. A lot of singing . . . dancing . . . laughing . . . and box-office!

14 **"THE OUTCASTS OF POKER FLAT"** Bret Harte's classic story now unfolded on the screen color by Technicolor with an impressive cast headed by Anne Baxter, Dale Robertson, Miriam Hopkins, Barbara Bates and Cameron Mitchell. Top dramatic fare.

JUNE

15 **"KANGAROO!"** A roaring Technicolor adventure filmed entirely in Australia. Maureen O'Hara, Peter Lawford, Richard Boone and Finlay Currie . . . plus stampedes, aborigines, wild animals and blazing brush fires. Excitement all the way through and thoroughly promoted by equally exciting exploitation.

16 **"WE'RE NOT MARRIED"** . . . What happens when people suddenly find that they are not legally married. A group of unusual dramatic and hilarious situations breathtakingly performed by Ginger Rogers, David Wayne, Fred Allen, Marilyn Monroe, Paul Douglas and Jan Sterling.

Big-Screen TV May Get Theatre Guild Plays

NEW YORK—The Theatre Guild, which has subscribers in 20 key cities, is working on a plan to produce legitimate shows for large-screen theatre television use and has enlisted the interest of United Paramount Theatres in the idea. Nothing has been set as yet, but there is the possibility the first show in a series may be supplied theatres during the spring, according to Lawrence Langner, co-director of the guild.

Present plans are to start with "St. Joan," Bernard Shaw play at the Century Theatre in which Uta Hagen is starring.

Robert H. O'Brien, United Paramount Theatres secretary-treasurer, confirmed that the guild had approached his company with the idea and said that the company thought well of it. Whether the company will eventually cooperate with the guild will be determined after a multitude of details are worked out. UPT would have no hand in production, but simply buy the programming.

NEED AT LEAST 50 THEATRES

Langner said that at least 50 and perhaps as many as 100 theatres would have to use telecasts of the shows in order to meet expenses. Exhibitors other than O'Brien were interested. They said the idea had continuity and regularity features that were attractive, and, in contrast to single events hurriedly booked, provided opportunity for a real advance publicity buildup. They weren't committing themselves before receiving further details, but thought that a good test would be a legitimate show every two weeks.

Crafts unions are said to have given the idea a favorable reception, but the matter of wage scales is yet to be decided. Theatre charges are also still to be established.

Most of the plays at the start would be those to which the guild has the rights. The present plan is to take them from theatre stages, some of them during a regular performance, and not stage them in studios.

Several years ago, the guild cooperated with NBC-TV in presenting one-hour dramatic shows for home television. There were seven in all.

SEEKING THEATRE PROGRAMS

A number of film industry representatives are active now in trying to line up theatre television programming. Among them are Nathan L. Halpern, president of Theatre Network Television, who to date has signed up sports events and who tried and failed to arrange for presentation of the Christmas pageant at the Radio City Music Hall. Leo Rosen, upstate New York drive-in head for Fabian Theatres, has been in town a number of weeks seeking programming, but when asked about progress has said he isn't ready yet to make any statement. Twentieth Century-Fox, while concentrating on the technical and commercial development of its Eidophor system, is also giving thought to programming. A group on the coast is also working on programming.

Some legitimate producers have been approached. Attempts have been made recently to sign up one or both of "Antony and Cleopatra" and "Caesar and Cleopatra," which play on alternate nights at the Ziegfeld Theatre and star Laurence Olivier and Vivien Leigh.

Perhaps the problem of theatre television programming, which has proved a roadblock for some time, may be lifted soon.

Three Big Stage Shows For RKO Theatres

NEW YORK — RKO Theatres has booked three outstanding stage attractions, "Gentlemen Prefer Blondes," the Ballet Russe De Monte Carlo and the comedy team of Martin and Lewis, in a number of its houses around the country.

"Gentlemen" will open at the RKO Palace, Columbus, March 18; the Ballet Russe will play RKO houses in Trenton, Providence, Syracuse and Rochester during February, and Martin and Lewis will make a personal appearance at the RKO Albee, Cincinnati, starting March 1.

Eugene Arnstein Is Named Monogram Studio Manager

HOLLYWOOD—Eugene Arnstein, 44, who recently resigned from Pathe Laboratories, where he was administrative head under William C. MacMillan jr., has been named Monogram studio manager and director of personnel by Steve Broidy, president.

Eugene Arnstein

Arnstein entered the film industry in 1926 upon his graduation from the school of journalism at Marquette University and became theatre manager for Universal Theatres in Milwaukee. Later he became a booker and supervisor of film buying for the circuit. In 1930, he joined Warner Theatres, Milwaukee, where he held various positions as manager, booker and supervisor of operations. Subsequently, he held similar positions with the Warner-Saxe pool until 1940. He then became booker for Fox in Wisconsin, which post he held until he took over the operation of the Hollywood Theatre in Milwaukee. In 1944, he was named secretary-treasurer of Film Classics and when that company merged with Eagle Lion, he became controller under MacMillan.

Entire Paramount News on Carlsen

NEW YORK—The Paramount News, issue No. 43, for Wednesday (16) devoted its entire footage to Capt. Henrik Carlsen and the tragic end of the Flying Enterprise.

J. Arthur Rank the Key To U-I, Decca Merger

NEW YORK—Whether Universal-International and Decca records should merge or remain separate entities will be the topic of discussions between John Davis, legal and financial adviser to J. Arthur Rank; Nate J. Blumberg, U-I president, and Milton R. Rackmil, head of Decca, over the coming weekend.

There have been reports in the past few days that Rank is not entirely satisfied with the plan to have Decca absorb U-I as a result of its acquisition of 30 per cent of the stock and will go into the market to buy enough Decca stock to control the company or to prevent a merger.

Rank's reply to that was that no merger plans had been presented to him and he was not ready to act. At the time he made the statement Davis was leaving London for New York and meetings of top Universal executives were under way. The board is scheduled to meet next Wednesday.

Preston Dave, member of the Universal board and a former associate of J. Cheever Cowdin, when he was in control of the company with a banking group, is chairman of a committee studying the merger proposal and the bases for a possible stock exchange.

A merger would require the approval of two-thirds of the Universal stockholders. Decca controls 304,000 shares, about 30 per cent, and Rank owns 13 per cent—134,900 shares. This leaves 57 per cent unaccounted for in case a struggle for a two-thirds vote on a merger proposal should develop.

The annual meeting of the Universal board is scheduled for April.

An exchange of Universal stock for outstanding Decca stock, also under study, would require only a majority vote.

'African Queen' Ad Budget Set at $400,000 by UA

NEW YORK—"The African Queen," Technicolor film, will benefit from a $400,000 advertising, exploitation and publicity appropriation, according to Max E. Youngstein, United Artists vice-president. This will include national magazine advertising. The film will open at the Capitol Theatre in February and be generally released around Easter. It was produced in Africa by S. P. Eagle and directed by John Huston, and stars Humphrey Bogart and Katharine Hepburn. Robert Morley, English actor, heads the supporting cast.

Sol Schwartz Re-Elected RKO Theatres President

NEW YORK—Sol A. Schwartz, president of RKO Theatres Corp., and all incumbent officers were re-elected at the first meeting of the board of directors January 15. The board was elected at the stockholders meeting in Dover January 10. The other officers are: William W. Howard, vice-president; T. F. O'Connor, vice-president and treasurer; William F. Whitman, secretary; H. E. Newcomb, controller; Louis Joffe and Milton L. Maier, assistant secretaries, and Edward W. Avery, John E. Redmond and A. E. Reoch, assistant treasurers.

20th CENTURY-FOX ACKNOWLEDGES WITH THANKS THE MANY AWARDS FOR 1951!

We're happy "DAVID AND BATSHSHEBA" proved the industry's top money-maker for 1951!

We're proud when "Variety" points out that 20th Century-Fox in 1951 delivered a total of 29 way-above-average grossing pictures against the next company's 21!

We're gratified exhibitors made money last year with so overwhelming a number of 20th Century-Fox Pictures.

Get set to make even more money with 20th Century-Fox in 1952.

WE GO FULL SPEED AHEAD IN 1952

with the greatest program of diversified entertainment ever produced in 20th Century-Fox history!

There's No Business Like 20th Century-Fox Business!

Men and Events

By JAMES M. JERAULD

Wants 40% Tax

JUST how far a public official will attempt to go in taxing mass entertainment has been demonstrated by Mayor Impellitteri of New York City. He wants a 20 per cent city admission tax piled on top of the federal 20 per cent tax. That's 40 per cent right where it hurts the most—the pocketbooks of men, women and children who don't want to travel to mid-Manhattan to see free television shows.

The two principal exhibitor organizations—Metropolitan Motion Picture Theatres Ass'n and Independent Theatre Owners—are aghast. They are waiting for developments.

Every exhibitor who has discussed the matter holds the tax is rank discrimination.

Exhibitors everywhere have a stake in the matter, because if a tax like this goes into effect in the most conspicious city in the United States it could be used as a lever for similar moves elsewhere.

There is a possibility that the mayor has sent up a trial balloon and that he is using it as a weapon to strengthen his annual January argument with the state legislature for more state funds to get New York City out of a financial jam.

Something to Remember

ANY Variety Club member who wants to see the monumental reward for a rare combination of showmanship and compassion should visit the Jimmy Fund building connected with the Children's Medical Center, Boston. It is for research on the causes of cancer in children and for treatment.

Psychology and human sympathy start in the lobby. Nervous youngsters and their parents find the walls decorated with Disney characters. There is a merry-go-round with seats. Nearby is a countryside in miniature with mountains where the pressure of buttons operates miniature freight trains, crossing gates, switches, etc. On a side of a mountain is a large television set. All relax and smile.

And, topping it all, is a medical director, Dr. Sidney Farber, a scientist gifted with an extraordinary spiritual power that enables him to lift fretful and suffering patients from their beds and make them smile with a few simple words, or go to sleep.

It's something to remember for a long time.

Court Hits TV

THERE may be no more television shows like the Kefauver investigation in New York. Three judges of the U.S. circuit court of appeals sharply criticized the use of television while hearing an appeal for reversal of the conviction of James J. Moran, former city official, for perjury, a conviction that grew out of Moran's testimony.

On the same day a New York assemblyman introduced a bill at Albany calling for a ban on television in state court trials.

The appeal court refused to permit the introduction of a film as evidence to prove that a "hippodrome" atmosphere prevailed at the Kefauver hearing.

Sentiment among lawyers has been crystallizing in opposition.

Suit Settlements

SOME newspaper accounts of the MGM settlement of contract suits filed by members of the "unfriendly ten" who refused to testify before the committee on un-American activities have conveyed the impression that there is disagreement among the companies as to how these suits should be handled and that the net result will be the re-employment of men who refuse to say whether they are now or have been Communists.

The MGM settlement was one of the routine things in Hollywood. Contracts are settled frequently. The only difference in this case was that the settlement included withdrawal of damage suits.

One contract with a writer was on a picture-by-picture basis. The company holding this is disposed to go to court.

There have been reports that at least one of the banned writers has sold a story, or stories, to a major company. It was his manager who tried to sell a story by putting his name on it as author. The matter went before the Screen Writers Guild. No sale was made.

The one man in the group now working is Edward Dmytryk, director, who purged himself of contempt by testifying.

Building Outlook Dim

THEATRES were not mentioned specifically in a recent hearing before the Joint Congressional Committee on Defense Production, but building construction, including homes, figured in the testimony. During the second quarter of 1952 material supplies will be cut sharply, and anybody who gets allotments for any structure requiring the use of metals will have to present powerful arguments.

It was stated that new homes would be reduced from the present annual rate of 850,000 to 66,000, or about 22 per cent of the present rate.

Judy Going Strong

SOME of the columnists and commentators who were counting Judy Garland out before she began her engagement at the Palace Theatre, New York, and continued the counting a few weeks after the opening must be embarrassed these days.

Miss Garland has finished her 12th week at the Palace with only one interruption, with two performances daily—a new record for the house. Kate Smith set the previous record—ten weeks in 1931. Business is still fine and the end of the Garland run is not in sight.

'Trees' Tradeshows Set

NEW YORK—"The Big Trees" (WB) will be nationally trade screened January 30 and will go into national distribution March 8.

VARIETY HONORS SCHLANGER—Mayor Joseph S. Clark jr. of Philadelphia, left, autographs an award presented to Ted Schlanger, seated center, Warner Bros. Philadelphia zone manager, as he stepped down as chief barker of Variety Club, Tent No. 13. Victor H. Blanc, seated right, the new chief barker, is also a newly elected councilman. James A. Finnegan, city council president, and Francis J. Myers, former senator, stand behind the trio during the testimonial dinner to Schlanger and Blanc at the Bellevue-Stratford hotel.

26 Variety Tents Elect Chief Barkers for Year

INDIANAPOLIS—Chief barkers have been elected by 26 of the 36 tents of Variety Clubs International in the United States and Canada for the new year. Some of the top showmen in the country will lead their tents this year. National figures who have been elected include Earl Hudson, president of United Detroit Theatres; William F. German, head of the company which distributes Eastman film to the motion picture field; and Bennie Berger, North Central Allied leader.

Chief barkers elected to date include:

Albany: Nate Winnig, theatre insurance broker.
Atlanta: John Fulton, radio station, WGST.
Boston: Walt Brown, head of the Boston Garden Ass'n.
Buffalo: Dave Miller, Universal branch manager.
Charlotte: Don Graham.
Chicago: Joseph Berenson, National Theatre Advertiser.
Cleveland: Henry Greenberger, Community Theatres.
Dallas: C. A. "Pappy" Dolsen.
Des Moines: Milt Feinberg, National Screen Service.
Detroit: Earl J. Hudson, United Detroit Theatres.
Houston: L. C. Kirby, Kirby Theatre.
Indianapolis: C. W. McKean, Warner Bros. manager.
Las Vegas: Ben Goffstein.
Memphis: Maurice Brandon, Film Transit, Inc.
Miami: George Witz.
Minneapolis: Bennie Berger, Berger circuit.
New Haven: Robert Elliano, Colonial Theatre, Walnut Beach.
New York: William F. German, William F. German Co.
Oklahoma City: C. H. Weaver, Paramount branch manager.
Omaha: Jack Renfro, Theatre Booking Service.
Philadelphia: Victor H. Blanc.
St. Louis: James Arthur, Fanchon & Marco circuit.
Salt Lake City: W. G. Gordon, Warner Bros. branch manager.
San Francisco: Al Grubstick, Lippert Pictures.
Toronto: Rube Bolstad.
Washington, D. C.: Jerome Adams, MGM branch manager.

Duke Clark Resigns; Para. Division Post Taken by Al Kane

NEW YORK—Al M. Kane, assistant eastern-southern division sales manager for Paramount, has been promoted to south-central division manager, effective March 1, by A. W. Schwalberg, president of Paramount Film Distributing Corp.

Al M. Kane

Kane will replace M. R. "Duke" Clark, who will resign February 29 because of ill health.

Kane has been with Paramount since 1925, when he joined the Boston branch as assistant chief accountant. He subsequently rose to Boston sales manager and, in 1932, was promoted to branch manager of the New Haven exchange. Four years later, he was back in Boston as branch manager and, in 1944, was named district manager for New York state and New England. He became assistant eastern-southern division sales head in 1947. Hugh Owen is head of the eastern-southern division.

Clark joined Paramount in 1921 after returning from overseas military service. He spent the next two years as a salesman in Columbus, was named special representative in western Canada in 1922 and, in 1923, moved back to the U.S. for a five-year stint as special road company representative in the midwest. In 1928, he was promoted to Columbus branch manager, which post he held ten years. He was subsequently manager of the Cleveland and Los Angeles branches. After serving as district manager in Cleveland and the southwest, he was raised to his present post in 1949.

M. R. 'Duke' Clark

In a wire to Clark, Schwalberg expressed his "deep regret" on behalf of the entire Paramount organization, noting that the "company will not be quite the same without you. Everyone of us," he wrote, "has profited by knowing and working with you. And we all wish you a speedy return to good health."

Study Audience Reactions To Foreign Pictures

NEW YORK—Jack H. Levin Associates has begun a survey of audience reactions to foreign pictures in art theatres in the midwest and on the coast. Plans were set at a meeting early in the week attended by Jack Levin, Richard Malkin, Nathan J. Morris and Max Peikan, all of the home office, and S. R. Wallis, Los Angeles regional director; Harold Dorne, Chicago regional director, and H. H. Daniels, Cincinnati regional director.

CONVENTIONAL SELLING OUT AT PARAMOUNT

Individual Handling Now A Must in Selling Films

PARAMOUNT DIVISION MANAGERS MEET—Home office and sales executives attending the meeting in New York were, rear table, left to right: Adolph Zukor, chairman of the board; Austin Keough, vice-president and general counsel; Y. Frank Freeman, vice-president and studio head; A. W. Schwalberg, president, Paramount Film Distributing Corp.; E. K. O'Shea, vice-president, and Robert J. Rubin, assistant to Barney Balaban. Clockwise around the center table are: Arthur Dunne, head of the contract department; Henry Randel, N. Y. district manager; Oscar Morgan, general sales manager, short subjects and Paramount News; J. J. Donohue, western division manager; Gordon Lightstone, Canadian general manager; Hugh Owen, eastern and southern division manager; A. M. Kane, newly appointed south central division manager, and Howard Minsky, mideastern division manager.

NEW YORK—Each picture requires individual handling to assure grosses in today's market, A. W. Schwalberg, president of Paramount Film Distributing Corp., told divisional sales managers at a conference in the Plaza hotel. The sessions began Monday and ended Wednesday.

"We can no longer rely on a conventional selling pattern," Schwalberg said. "We cannot treat pictures as a group. Each attraction must be handled individually. The problems involved in selling a picture like 'Flaming Feather' are different from those attendant upon 'Silver City.' Both are westerns, but we must not make the mistake of treating them alike. And the same theory holds for each of our other releases.

"The bromide that there is nothing wrong with the motion picture industry that good films cannot cure is fallacious. Intelligent selling and merchandising are what make the difference in grosses.

"Paramount has provided the industry with great product, and it's the responsibility of the exhibitor as well as the distributor to see that the greatest possible dollar value is realized from it. This means we must redouble our selling efforts in every situation from the largest key to the smallest subrun. We must present our pictures to the public in an exciting and appealing fashion, with enthusiasm and sincerity."

It was announced that Oscar Morgan, general sales manager of shorts and Paramount News, has been put in charge of selling Somerset Maugham's "Encore." It is scheduled for release some time during the summer.

This will be the second J. Arthur Rank production to be released by Paramount. The first was Maugham's "Trio," which did well in key situations and now is being shown in subruns. Morgan also will take charge of the liquidation of "Trio."

The sessions closed Wednesday with a series of meetings between individual division managers and home office executives.

The earlier sessions were devoted to discussion of general problems and the merchandising plans on "Sailor Beware," "Something to Live For," "My Son John," "Aaron Slick From Punkin Crick" and "Anything Can Happen."

There was a general discussion of plans for Cecil B. DeMille's "The Greatest Show on Earth."

Speakers included: Barney Balaban, president; Adolph Zukor, chairman of the board; Y. Frank Freeman, vice-president and studio head; E. K. O'Shea, vice-president of Paramount Film Distributing Corp.; Jerry Pickman, vice-president and director of advertising, publicity and exploitation, and Oscar Morgan.

Gerald Schnitzer is developing "Arabian Knights" as a forthcoming Bowery Boys comedy for Monogram.

CECIL B. DEMILLE'S

THE GREATEST

IN BUSINESS AND ACCLAIM AT RADIO CITY MUSIC HALL! THE SMASH RESULTS MAKE IT *TRULY* THE GREATEST BOXOFFICE SHOW ON EARTH!

BETTY **HUTTON**

CORNEL **WILDE**

CHARLTON **HESTON**

DOROTHY **LAMOUR**

Produced and Directed by CECIL B. DeMILLE · Produced with the
play by Fredric M. Frank, Barre Lyndon and Theodore St. John

ST SHOW ON EARTH

Color by
TECHNICOLOR

"Will shatter every record in the history of the screen and probably hang up grosses that will never again be equalled." —*New York Mirror*

•

"DeMille will have the thrill of finding it at the head of the top money-making films of 1952." —*Daily News*

•

"Just about the best picture DeMille has made in all his long Hollywood years." —*World-Telegram*

•

"Greatest piece of entertainment DeMille has turned out in years of super-spectacles." —*Journal-American*

•

"Entertainment that will delight movie audiences for years." —*New York Times*

•

"Makes every child's daydream come true. No one could ask for anything more." —*Herald-Tribune*

Paramount Pictures

GLORIA
GRAHAME

with
HENRY WILCOXON · LYLE BETTGER
LAWRENCE TIERNEY · EMMETT KELLY
CUCCIOLA · ANTOINETTE CONCELLO

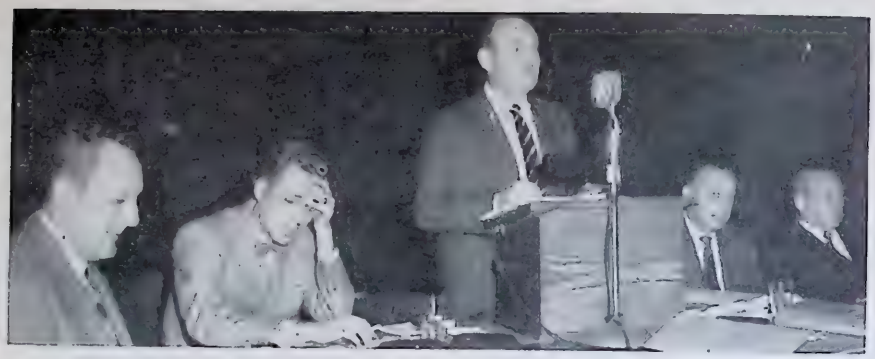
and JAMES
STEWART

cooperation of Ringling Bros. Barnum & Bailey Circus Screen

Story by Fredric M. Frank Theodore St. John and Frank Cavett

EINFELD DISCLOSES LONG-RANGE SELLING PLANS

Fox Campaigns to Be Ready When Picture Deal Is Made



Charles Einfeld, vice-president in charge of advertising, publicity and exploitation for 20th Century-Fox, presents campaign plans for the full 1952 release list to delegates at the sales convention in New York. On the dais with Einfeld are, left to right: Abe Goodman, administrative assistant to Alec Moss, advertising manager; Stirling Silliphant, eastern publicity manager; Rodney Bush, exploitation manager, and Moss.

NEW YORK—Twentieth Century-Fox will have a point-of-contact showmanship plan for its 1952 release with all selling campaigns ready long in advance of the release of each picture, Charles Einfeld, vice-president, told the sales delegates attending the recent sales convention.

This will enable the sales force to present to their customers all necessary facts and information for long-range planning and will aid the exhibitors to attract greater audiences to their theatres.

"Your job doesn't end when the contract is signed or the booking is made," Einfeld told the sales heads. "Through our planning, you will be ready to go further in your policy of sound customer relations to offer an exploitation foundation upon which to build a campaign that can grow with ample time for its penetration."

Einfeld urged the delegates to present a campaign plan for each picture at the moment the deal is consummated. He will supplement the sales force's efforts through his staff of "project officers," all of whom will be traveling throughout the country setting publicity and exploitation on their individual pictures. In addition, the 20th-Fox field exploiteers will provide on-the-spot aid to engagements in their own divisions—thus giving each film three-fold backing in its presentation to the moviegoing public.

The 20th-Fox productions for 1952 release are either completed, in production now or ready to go into production in the next few weeks.

Circuit Men Will Discuss 20th-Fox Product Lineup

NEW YORK—Prominent eastern exhibitors have been invited to attend a luncheon at the 20th Century-Fox home office for the purpose of discussing merchandising problems on the company's product lineup for the year.

This will be the first gathering of the kind, according to Al Lichtman, director of distribution. He will present the product lineup and turn the meeting over to Charles Einfeld, vice-president in charge of advertising, publicity and exploitation, who will explain the exploitation and publicity plans under way to date for the first six months.

Advertising and publicity executives also have been invited.

Those invited include: Leonard H. Goldenson, United Paramount; Harry Kalmine, Warner Bros.; Joseph R. Vogel, Loew's; Louis Schine, Schine Theatres; Sol A. Schwartz, RKO Theatres; George Skouras, Skouras Theatres; Spyros P. Skouras jr., Skouras Theatres; Gerald Shea, Shea Theatre circuit; Samuel Rinzler, Randforce Amusement Co.; Fred J. Schwartz, Century circuit; S. H. Fabian, Fabian Theatres; Joseph Seider, Prudential circuit; Byron Linn, Comerford Theatres; Harry Brandt, Brandt Theatres, and Walter Reade jr., Walter Reade circuit.

J. J. Fitzgibbons, Famous Players Canadian; Dave Griesdorf, Odeon Theatres of Canada; David Weinstock, Raybond Theatres; Max A. Cohen, Cinema Circuit Corp.; Wilbur Snaper, Snaper Circuit; Jack Hattam, Interboro Circuit; Irving Dollinger, Independent Theatre Service of New Jersey; Julius Joelson, J. J. Theatres, and Frank Fowler, St. Cloud Amusement Co. of New Jersey.

The RKO circuit will have 22 men present.

Extension of the conferences to key centers in other parts of the country is under consideration. The decision will be based on the reaction to the New York meeting.

The idea is to give exhibitors a chance to set their exploitation plans months in advance of showings.

UA to Release 'The Fighter'

HOLLYWOOD — Release through United Artists has been secured for "The Fighter," action drama produced independently by Alex Gottlieb. Directed by Herbert Kline and based on a story by Jack London, the picture features Richard Conte, Vanessa Brown and Lee J. Cobb.

Kid Business Holds, So 10-Cent Scale Stays in Cleveland

CLEVELAND—Children's attendance in this area held up during 1951, and exhibitors are determined to keep children's admissions at ten cents in an effort to maintain the flow of young patrons to the theatres.

There was a falling off of adult patronage in 1951 but not of youngsters, according to reports made at a meeting last week of the Cleveland Motion Picture Exhibitors Ass'n. This is interpreted as a healthy sign in a television area, and the theatremen want to take no chances of losing the advantage.

Exhibitors thoroughly discussed the ten-cent admission problem and decided to stick with the low price. It was conceded by a majority of those at the meeting that the advantages of maintaining a ten-cent admission far outweigh the disadvantages. "It behooves all exhibitors," it was pointed out, "to keep children coming to the film theatres now so that they will hold on to the movie habit when they are adults."

"Children are our future adult patrons," a leading circuit owner said, "and it is in our interest to offer no sales resistance to their continued theatre attendance." Some members pointed out, however, that a boost to 15 or 20 cents would help compensate for the falling adult grosses.

Others advocated an advance in children's admissions in the evenings to reduce vandalism and noise. These members, however, were overridden by the majority, who favored catering to children by maintaining a ten-cent admission at all times.

One to Two Weeks' Delay Seen on Loew's Decree

WASHINGTON—The government probably will ask the New York statutory court to postpone the January 23 deadline for presentation of the Loew's consent agreement for at least a week, and possibly two, a Justice department official said Tuesday (15).

Need for the delay in submitting the proposed decree for court approval, he explained, is occasioned by two principal factors. First, top Justice officials want more time in which to study the terms, and second, the Treasury department expects to take longer than anticipated in working out tax details involved in the reorganization, under which it is presumed that exhibition and production-distribution operations will be divested and two new corporations established.

The D of J now hopes to be able to make public provisions of the proposed judgment some time next week, he added.

C. P. Hutchinson Retires

ROCHESTER—Charles P. Hutchinson, controller of photographic film and plate emulsions for Eastman Kodak Co. in the United States and Canada, has retired after 52 years of service. He joined Kodak in 1899 after completing a special course in chemistry at the University of Rochester.

Exit: 'Passed by National Board of Review'

Famous Phrase May Be Dropped from Films Because of Financial Difficulty

NEW YORK—For many years a seven-word phrase appearing on the screen with the title of a motion picture has been recognized as a hallmark of wholesome entertainment in thousands of communities throughout the country. Exhibitors have quoted it when anxious parents have telephoned a theatre to ask if a film is suitable for members of the family, and censors and others with critical temperaments have had their suspicions about a film calmed when they saw it on the screen. It has enjoyed considerable prestige.

The phrase is: "Passed by the National Board of Review."

The point of this article is that it will be seen less on the screen in the future and that it may eventually disappear entirely. Why?

Financial support of the 42-year-old National Board of Review has been withdrawn by four major companies—Columbia, Paramount, RKO and Universal-International—with a fifth, Republic, likely to follow suit. Remaining as supporters, at least for the present, are MGM, Monogram, 20th Century-Fox, United Artists and Warner Bros. and a sprinkling of importers and independent producers.

Different reasons for the withdrawals have been advanced. The companies, while not speaking for publication, have let it be known that the organization no longer is an active force in combating censorship, as it once was, and that it is in the throes of a changeover to emphasis on promoting its publication Films in Review, a "long-haired" magazine issued ten times annually.

Henry Hart, executive director, has acknowledged that it has lost much of its power as an opponent of censorship, but says that this has happened because that function has been taken over by the Motion Picture Ass'n of America, with its production code seal and other special services. Also, while the NBR continues its weekly guide to motion pictures, there is a comparable service provided by clubwomen who publish estimates of current motion pictures with the technical aid of MPAA. Hart added that with the withdrawal of financial support accurately forecast, the organization had to find a new source of revenue.

He said he believes this can be accomlished through publication of a more attractive magazine and a drive for additional memberships at $5 a year. He also said that the industry should not overlook the importanco of cultivating the intelligentsia, which at least partly forms the so-called "lost audience."

Each of the ten companies have been paying about $2,500 in fees annually for reviews of its films and use of the phrase on the title card. The original charge was $3 a reel. It was increased to $6.25 in 1919 and efforts since then to increase it further failed.

Companies not paying the fee will not have their films reviewed, except those considered in the exceptional category, such as, according to Hart, "Death of a Salesman," and the non-participating companies will not be legally entitled to use the phrase on films. That could cause complications in two states, though it is unlikely. The statute books of Rhode Island provide that no film lacking the phrase can be shown in that state, but there has been no attempt at enforcement. A similar situation has existed in Florida where a recent attempt to change the law failed. The only point here is that the lawmakers in those states considered the phrase sufficient evidence of the integrity of a film to order its use. Hart said the NBR would never try to encourage enforcement because the organization remains an opponent of censorship and legislative control, and would not do anything to weaken the industry.

To insure continuance of the NBR, Hart is pinning his faith on an improved magazine as a means of revenue through sales to others than members and as a means of increasing membership. He said that subscriptions now pay one-half of the production cost; that there are 1,400 subscribers, newsstand sales of 800 and 85 per cent renewal rate. It has always proved attractive to libraries and civic groups, and is now winning an increased Hollywood circulation, he said.

"We are not trying to pretend we are active in solving censorship problems but are trying to act realistically," Hart said. "We are aiming our magazine at community leaders and intellectuals, with profit not the main consideration. I am a little irked because, with their great influence on the minds of the people, the movies are not represented in the U.S. by any other magazine with a high cultural level, as they are in other countries, and because the need for such a magazine does not seem to be clearly understood by the industry."

Since 1916, a department called the National Motion Picture Council has worked at organizing and advising community groups interested in seeing and studying good films. These councils usually consisted of representatives of local civic organizations. Hart said the councils had become so "debilitated" that not more than 40 of the 125 were active and that their work was now being partly duplicated by the MPAA community relations department. He said he had plans for a new type of council, but did not want to disclose details at this time. He claimed that 200 reviewers, all in or near New York, are still providing opinions which are included in the weekly guide to motion pictures.

As reported in the January 5 issue of BOXOFFICE, while Hart hasn't abandoned all hope that the four seceding companies will change their minds, he has already set plans for a membership drive and magazine promotion. Advertising space has been obtained in the Saturday Review of Literature, Nation and New Republic, and ads will follow in other publications. He is a former assistant editor of Fortune and Time magazines and editor-in-chief of G. P. Putnam's Sons.

The organization was formed in 1909 out of the then People's Institute when the city administration closed theatres as unsanitary. The move by the city was interpreted as a form of censorship. The organization was called the National Board of Censorship. Opponents of the industry accepted it as a cleansing influence, and the theatres reopened. In 1916 its name was changed to the present one to conform with the stand taken by the industry that no form of censorship, actual or seeming, should exist.

Scandals in the 1920s created such adverse publicity that Will Hays was made head of the Motion Picture Producers and Distributors Ass'n and he at once set up the production code, taking away from the NBR some of the functions it had quietly and not always actively performed. Hays made no attempt to conceal his belief the NBR was no longer necessary, but the friends it had retained from earlier days, when it had done a notable job, protected it.

World War II hit NBR hard when reduced production of films correspondingly reduced its revenue, but the MPAA then, at the insistence of some of its members, provided annual grants to keep it alive. Now, because of decreased revenue, some of its functions have been taken over by MPAA, among them children's reviewing groups which write reviews for children and weekend lists of suitable films for children which appear in many newspapers.

Though lacking the support it received in the past, NBR will continue its policy of reviewing exceptional films whether or not they are product of a supporting company. Attempts will be made toward a wider dissemination of the reviews through increased membership. And in order to obtain more membership, Films in Review magazine as well as the reviews will be promoted to the extent of the ability of the organization. Hart said that the proper approach can make friends of the "highbrows" and that their friendship is vitally important to the industry.

Women's Clubs Federation Picks Ten Best Pictures

NEW YORK — The motion picture division of the General Federation of Women's Club has selected as the ten best motion pictures of 1951 "The River" (UA), "A Streetcar Named Desire" (WB), "An American in Paris" (MGM), "Death of a Salesman" (Col), "Bright Victory" (U-I), "Tales of Hoffmann" (Lopert), "Detective Story" (Para), "Quo Vadis" (MGM), "People Will Talk" (20th-Fox) and "Decision Before Dawn" (20th-Fox).

Vivien Leigh was named best actress for her work in "Streetcar," Kirk Douglas best actor for his work in "Detective Story" and Joseph L. Mankiewicz best director for his direction of "People Will Talk."

Columbia Dividend

NEW YORK—Columbia declared a quarterly dividend of $1.06¼ a share on the $4.25 cumulative preferred stock at a meeting Thursday (10). The dividend is payable February 15 to stockholders of record February 1.

A NEW MANAGING DIRECTOR AT A FAMOUS THEATRE

Stage Shows at N. Y. Roxy May Be Big-Screen Fare

NEW YORK—David T. Katz, new executive director of the Roxy Theatre, is seeking to arrange personal appearances by television stars as audience-getters, he said Thursday (10). He has already made an offer to Tallulah Bankhead, whose "The Big Show" is a television hit, and would like to sign up Milton Berle for a return engagement. Berle previously received $84,000 for two weeks on a $35,000 and split basis. Others Katz would like to have are Sid Caesar and Lucille Ball. He will make a special attempt to sign up TV stars for the summer months, and if they object to doing four a day, he will rearrange the schedule to accommodate them.

Katz said he is considering all types of special attractions, from booking one of the Sadler's Wells ballet units in competition with another unit booked by the Warner Theatre, to light opera. He expects that after the 20th Century-Fox Eidophor television system is tested at the Movietone studio, it will be installed permanently at the Roxy.

He said that what theatres need are pictures lending themselves to exploitation, recalling that the house record of $185,000 was set by "Forever Amber" in 1947. He also is partial to musicals.

The theatre will celebrate its 25th anniversary March 11 when it will recreate the day it first opened and present oldtime stars. Gloria Swanson appeared in its first picture.

DAVID T. KATZ
The Roxy's New Director

Only 20th-Fox product will be shown. Bookings are complete for the first quarter of the year, with the lineup calling for "Phone Call From a Stranger," "Five Fingers," "Red Skies of Montana," "Belles on Their Toes" and "With a Song in My Heart," the last the Easter attraction. There will be no policy changes and no changes in personnel.

Katz estimated that the weekday matinee business averages 20 per cent of the gross and exploitation of special openings brings the gross up 100 per cent.

The Roxy decision to feature top TV personalities and to book in such attractions as the Sadler's Wells ballet and the New York Philharmonic Symphony orchestra has been interpreted as meaning that the Roxy may become a production center for regional big-screen network telecasts as visioned by Spyros Skouras, 20th-Fox president. The Roxy is owned by Fox. Skouras has indicated that the Eidophor system would work best in servicing groups of regional theatres, up to about 200 houses.

The big stage shows at the Roxy could be telecast to theatres hooked into the regional network under such a plan. Katz said that he does not plan to boost the admission scale, which now runs from 80 cents to $1.50, when the Eidophor attractions are presented. However, he did point out that some exhibitors showing the special TV attractions may find it advisable to increase prices in view of extra costs which may be involved in programming.

Katz, a veteran showman, stepped up into the top spot at the Roxy when A. J. Balaban retired several weeks ago. He had been house manager under Balaban.

COLUMBIA PICTURES ANNOUNCES THAT PRINTS OF THE FOLLOWING PICTURES ARE NOW AVAILABLE IN OUR EXCHANGES FOR SCREENING

STANLEY KRAMER'S Production of

DEATH OF A SALESMAN

starring **FREDRIC MARCH**

with

Mildred DUNNOCK · Kevin McCARTHY · Cameron MITCHELL · Howard SMITH

Screen Play by STANLEY ROBERTS

Based upon the Play by ARTHUR MILLER

...as produced on the stage by Kermit Bloomgarden and Walter Fried

Directed by LASLO BENEDEK

JOAN DAVIS
in **HAREM GIRL**

with Peggie CASTLE • Arthur BLAKE

Screen Play by EDWARD BERNDS and ELWOOD ULLMAN

Produced by WALLACE MacDONALD • Directed by EDWARD BERNDS

ROBERT CUMMINGS · BARBARA HALE
in **THE FIRST TIME**

with

Bill GOODWIN · Jeff DONNELL · Carl Benton REID · Mona BARRIE

Screen Play by Jean Rouverol and Hugo Butler, Frank Tashlin and Dane Lussier

Directed by FRANK TASHLIN

A NORMA PRODUCTION • Produced by HAROLD HECHT

KONGA—THE WILD STALLION

with

Fred STONE • Rochelle HUDSON • Richard FISKE

Screen play by HAROLD SHUMATE • Directed by SAM NELSON

Reprint

CHARLES STARRETT · SMILEY BURNETTE
in **THE HAWK OF WILD RIVER**

with JACK MAHONEY

Written by HOWARD J. GREEN

Produced by COLBERT CLARK • Directed by FRED F. SEARS

LETTERS

Should Censor TV, Not Films

To BOXOFFICE:

I just played "Manon," French modernized version of the famous opera story. Immediately the head of censor board of this county wrote me a letter, criticizing the booking. (They have no legal authority.)

People can come to see films—or stay home, and the merit of such films will depend on the public acceptance. The film was listed on my program as "adult entertainment." It is my opinion that adult Americans should be able to see foreign and American films, if they so desire. Only by showing all types can we understand the thinking of our overseas neighbors, and in return it might be said that some of our own films might not meet with entire approval of our foreign neighbors, especially the gangland and westerns with lots of shoot-'em-up, knock-down and drag-out action.

It is my humble opinion that much more harm—where harm has been done—is in the careless planning of juvenile entertainment over radio and television.

That there is an awakening of people to the possibilities of radio and TV—the latter especially—is demonstrated by the two enclosed clippings which might be given some publicizing through BOXOFFICE, can be seen here—to place blame where blame belongs.

The contrast of present TV programs with those of the exhibitors who are carefully selecting their Friday and Saturday shows with a view of the number of the younger generation seeing the weekend shows is self-evident—and it's time some of the exhibitors made known to their customers—the parents—where wholesome entertainment can be had for the younger generation. It would seem the host of censor boards, now an epidemic in proportions, directed at movies, should turn their attention where attention is needed—TV.

MASON SHAW

Saratoga Theatre,
Saratoga, Calif.

Rebuts Wald and Krasna Statement

TO BOXOFFICE:

I am not generally given to rebuttal, but the enclosed item forces me to call your attention to some of the remarks about exhibitors and managers not going allout on product being shown in subsequent houses.

First of all, Jerry Wald and Norman Krasna made a statement to the press which appeared in the New York Journal-American which so belittled the industry in general that the ordinary reader would assume the pictures and theatres which exhibit them would be a thing of the past within the next couple of years. Their remarks showed no faith whatever in the future of motion pictures.

Now they make a claim that if the subsequent runs go after the business; use elbow grease, etc., there is still plenty of money to be made and they prove it by citing the business of "Blue Veil." Who are they kidding? "Blue Veil" happens to be a better than ordinary picture which would normally do more business anyway. If this is their reasoning, let them try the same elbow grease and exploitation on some of their other product, then print the results in BOXOFFICE. I am anxious to learn how they do it.

LEO H. STEARNS

Manager,
Kingsbridge Theatre,
Bronx, N. Y.

(Editor's note: Stearns refers to a news story which reported how a second run Los Angeles theatre grossed $2,500 extra on a $240 campaign.)

Develops Wide-Vision Screen

To BOXOFFICE:

I saw in BOXOFFICE, issue of December 22, where a wide-vision screen was being tested. This has been my idea for some time. I have worked in theatres for 17 years, but never had the opportunity of owning one until two years ago. About 18 months ago I installed by myself an identical screen with side wings and top to my plastic screen. It was marvelous how it worked out and I never had any idea that it would become popular.

In the beginning I started out with plain white muslin sheeting for the side wings and top. It worked out so well I changed to white screen. I bought a used screen and used that.

It was a surprise to see it in BOXOFFICE as I have been using it for some time.

This is a small town of 500 population and rural trade. I really enjoy getting BOXOFFICE.

A. L. DAVIS

Wood Lake, Minn.

Points 'Art' Films Value

To BOXOFFICE:

Please note marked article on pages 15 and 24 of the enclosed monthly publication of the Peninsular Club, the silk stocking club of Grand Rapids and Western Michigan.

This is of particular interest, I think, because it shows a continuing interest in motion picture entertainment. The article came without solicitation, actually as a complete surprise. I am not even a member of the club and have never advertised in the magazine.

While the "art" policy of the Wealthy Theatre has been no outstanding financial success, it has been very worthwhile because it proves to me that there is a desire and affinity for good pictures in the theatre.

Incidentally, I hasten to add, I think it is a mistake to allow the better so-called "art" films to get away from theatres and onto TV screens.

ALLEN JOHNSON

President and General Manager,
B and J Theatres,
Grand Rapids, Mich.

Jack Kirsch Criticizes TV Sale Of 26 Edward Small Features

CHICAGO—In a sharply worded open letter to Edward Small, independent producer, Jack Kirsch this week criticized the producer's sale of 26 productions to station

JACK KIRSCH

WNBQ. The Illinois Allied chief was particularly incensed, he said, because on the day he read about the sale of the pictures for TV showing in Chicago, he read a tradepress review of "Indian Uprising" one of the films scheduled for the television program. The picture is a January, release.

"I was seething with anger," wrote Kirsch, "at the thought that here was a producer who had spent a good many years in the production of motion pictures for theatre consumption, turning around and selling 26 of his pictures to TV for showing in direct competition with hundreds of theatres in this area who are his customers, and then having the audacity to make another picture expecting those same customers, whom he is trying to put out of business, to take a slap on the other cheek by leasing "Indian Uprising."

Kirsch said exhibitors are "losing patience with those producers who are playing both ends against the middle." He said his letter was in no sense a boycott threat. However, he did let Small know that exhibitors were going to protest this type of competition.

"If TV offers you a better source of revenue, you should concentrate on that field. If you are going to continue to sell to television, you should, in all fairness, leave the production of pictures for theatre consumption to those producers who still believe that their future rests with the motion picture business," Kirsch declared.

Edward Small Expresses Surprise At Being Made Target of Attack

HOLLYWOOD—Although he was not available locally for comment, it was reported from Palm Springs, nearby desert resort where he has been vacationing, that Producer Edward Small had expressed surprise at being made the target of an attack by Jack Kirsch, president of Allied Theatres of Illinois. Kirsch protested that Small's recent sale of 26 old pictures to television constituted more or less direct competition as concerns theatrical bookings of Small's new releases.

Small was said to have pointed to the recent entry of Republic and Monogram into the TV field and to the fact that other companies and producers have also sold product to television. Reportedly he opined that such sales have no great effect upon theatrical patronage of new product.

THE PRE-PROVED BOXOFFICE SENSATION!

Theatre-tested in a half-score top situations by a showman! Proved a mighty money success BEFORE RKO TOOK IT ON! Exhibitor R. J. O'Donnell, of the Interstate Circuit, showed the way with terrific engagements in Dallas (two weeks), Houston, Ft. Worth, El Paso, Albuquerque and elsewhere. Now it's your turn to rake in the dough, and RKO helps make it possible with flash showmanship accessories that help you

SELL IT LIKE A CIRCUS!

HOWARD HILL PRODUCTIONS

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EMBO

Featuring

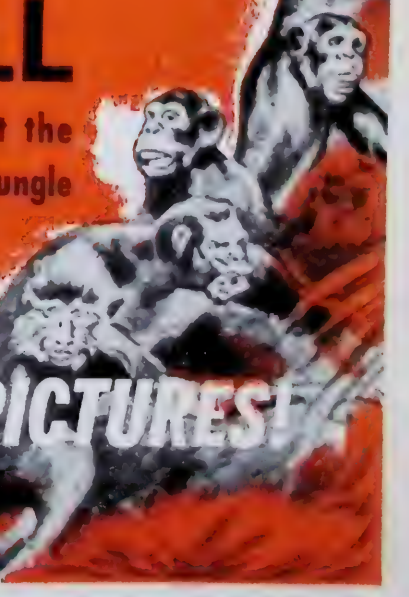
HOWARD HILL

World's Champion Archer, pitted against the deadliest denizens of African veldt and jungle armed only with bow and arrow!

Photographed in

ANSCO COLOR

Produced and Directed by HOWARD HILL



GREATEST OF ALL WILD ANIMAL PICTURES!

Hollywood Report

By IVAN SPEAR

Total of 785 Players Made 2,931 Personals in 1951

Including the batch of volunteers which recently presented holiday programs for GIs stationed in farflung world outposts, a total of 785 filmland personalities made 2,931 free personal appearances—nearly twice as many as in 1950—during 1951 in connection with 531 patriotic and public service events throughout the U.S. and in foreign nations.

Statistics summarizing these activities by the motion picture industry and its thespians through the Hollywood Coordinating Committee were disclosed by George Murphy, HCC president, who said more than half of the events featured name personalities on 319 programs for all branches of Uncle Sam's armed forces at home and overseas visits and tours, while fund-raising benefits—both national and local—including American Legion, Red Cross, cancer, Community Chest, AID, CARE, polio and Salvation Army accounted for the balance.

In addition, Murphy revealed, the players performed on 333 network and local broadcasts, live and transcribed, for the above-named causes, plus the armed forces radio service.

Organized in December 1941 the HCC has, since that time, arranged for 67,951 free appearances by 6,373 radio, screen and stage players on 11,905 patriotic and public service programs, which included war bond campaign tours and broadcasts.

Meantime, and although the industry has not given the affair its official sanction, several Hollywood personalities were slated to trek to Uruguay to participate in that South American nation's second international film festival. Making the trip are Alexis Smith, Yvonne DeCarlo, Rhonda Fleming, Barbara Britton, Constance Moore, Russell Hayden, Robert Cummings and Reginald Gardiner.

'Golden Circle' Players To Compete for Leads

In line with the industry's concentrated efforts to develop fresh acting talent and new faces, Paramount's "Golden Circle" group of young thespian contractees is going to be allowed to vie for leads in new pictures on a competitive basis, they have been informed by Don Hartman, studio production chief.

They will be coached in scenes from future films, Hartman said, with the talent coaching staff supervising their training.

"With this opportunity," Hartman declared, "will come the responsibility of being fully aware that it will depend on your own enthusiasm and talent. Your success will depend on the inspiration that you bring to the roles and the excitement you can create within yourselves to make good with your own ability."

Currently the "Golden Circle" membership comprises Judith Ames, Peter Baldwin, Pierre Cressoy, Nancy Gates, Nancy Hale, Virginia Hall, Patricia Ann Harding, Irene Martin, Michael Moore, Susan Morrow, Mary Murphy, Ann Robinson, Barbara Rush and Joan Taylor.

20th-Fox Makes Purchase Of Two Navy Stories

C. S. Forester, whose "Captain Horatio Hornblower" received screen treatment at the hands of Warners, and whose "The African Queen" was recently filmed by Horizon Pictures for United Artists distribution, scored another studio sale when 20th Century-Fox purchased "Single-Handed," his novel about the British navy in Mediterranean waters during World War I. With Frank McCarthy assigned as the producer, and Valentine Davies developing the screenplay, the opus is scheduled for lensing in London and in the Mediterranean sector, with the possibility that Richard Widmark will have the starring role . . . Another novel, Laura Z. Hobson's "The Celebrity," was bought by Paramount, with Everett Riskin to produce from a screenplay by F. Hugh Herbert. The story of an author and his aggressive brother, who capitalizes on the novelist's talent and thus becomes a celebrity, was serialized in the Woman's Home Companion last summer and later published in book form . . . John Klorer's "Top of the World," an original screenplay dealing with North Pole flying, has been placed on Robert Sisk's production docket. To be filmed in cooperation with the U.S. air force, the opus will be shot on location from Fairbanks, Alaska, to the polar ice cap.

Also picked up by 20th Century-Fox, which acquired the aforementioned "Single-Handed," was another navy story, "Ninety Saddles From Kengtu," which deals with a phase of World War II. The author, Edmund G. Love, will collaborate on the screenplay with Stanley Rubin, who has been assigned the production reins . . . George Waggner's original screenplay, "Storm Over China," was picked up by Republic and Waggner was inked to direct the action drama . . . Moving into independent production ranks, actor Lloyd Bridges purchased Lester B. Kahn's "Highway to Glory," a biography of Frontiersman Davey Crockett, in which Bridges will portray the trail-blazer who died defending the Alamo. Earl McEvoy will direct and release plans will be announced later.

William Alland Promoted To Full U-I Producer

Upped to a full producership at Universal-International was William Alland, who previously functioned as an assistant to Producer Leonard Goldstein. His first assignment is a Richard Conte starring western, "Riding Kid" . . . William Seiter, veteran megaphonist, joined Republic on a term ticket as a producer-director and is scanning the studio's stockpile of literary properties to select his initial assignment . . . Berman Swartz, who recently resigned from the Paramount studio legal staff, has been named general counsel for Motion Picture Center studios and executive assistant to Joseph Justman, who owns the lot.

Two Producers Dickering For 'Flying Enterprise'

Although he missed his goal when his crippled vessel foundered less than 50 miles from port, the headline-capturing maritime exploit of Capt. Henrik Kurt Carlsen, skipper of the ill-fated "The Flying Enterprise" is apparently still regarded in film circles as prime story material.

On the heels of the disclosure by Producer Hal Wallis that he had entered into negotiations for screen rights to the salty saga as a possible starring vehicle for Burt Lancaster, for Paramount release, Filmmaker Sam Katzman bobbed up with the information that he has secured a priority registration on "The Flying Enterprise" as the title of a forthcoming film based on the same subject. Katzman, who produces for Columbia, has begun dickering direct with Skipper Carlsen, while the Wallis negotiations are being made with the Isbrandtsen Line, owner of the sunken vessel.

Katzman says he is ready to turn the cameras as soon as Carlsen gives him the nod and a script can be whipped into shape. Wallis, however, is approaching the project more deliberately and, providing the steamship line goes for the idea, probably won't set an active filming date until later in the year.

Kathryn Grayson, Howard Keel On Tour in South America

Beating the drums for "Show Boat" and other MGM films, Kathryn Grayson and Howard Keel took off Thursday (17) aboard Leo's "Flying Show Boat" on a three-week tour of South America's major cities.

The junket has the blessings of the U.S. State department, and will find Keel and Miss Grayson making speeches and radio appearances, plugging Hollywood in general and Metro in particular. They are being accompanied by Publicist Bill Lyon, accompanist Hans Sommers and secretary Sally Norton. The stopovers include Havana, Lima, Santiago, Valparaiso, Rio de Janeiro and Sao Paulo.

Paramount Signs Dempsey For 'Military Policeman'

Casting news during the period was enlivened by Paramount's intelligence that it has booked the ol' Manassa Mauler, Jack Dempsey himself, to referee two boxing sequences between Mickey Rooney and Stanley "Stash" Clements in "The Military Policeman" . . . Columbia tapped Samuel Goldwyn for the loan of Dana Andrews to co-star with Marta Toren in "Assignment Paris" . . . Ezio ("One Enchanted Evening") Pinza was ticketed by 20th Century-Fox to portray Feodor Challapin, noted Metropolitan Opera baritone, in "Tonight We Sing" . . . Metro signed Moira Shearer to star in one of the three episodes in its trilogy, "Three Love Stories" . . . Ann Sheridan and John Lund will be the co-stars in the upcoming Universal-International comedy, "Just Across the Street" . . . Moppet Susan Whitney, 11-year-old actress, was inked for a major role in Warners' "The Miracle of Our Lady of Fatima."

Theatre Construction, Openings and Sales

CONSTRUCTION:

Burlington, Vt.—A 400-car drive-in theatre is being constructed on an 11-acre site four miles north of Middleboro by Mr. and Mrs. Edward J. Morin and Mr. and Mrs. O. F. Barr. It will be named the Mid-Haven and is expected to open about May 1.

Butler, Mo.—Walter Kahler, owner of the Nu-Sho Theatre plans an early start on a 300-car drive-in here.

Greenville, Ky.—Shelby McCollum of Hopkinsville, Ky., has purchased a tract of land on the new highway between here and Central City and will start work on a 300-car drive-in as soon as weather permits.

Hartford, Conn.—Philip Maher and Peter LeRoy have started construction on a 700-car drive-in in suburban Bloomfield. Opening of this open-airer will bring the number of drive-ins in this area to five.

Osage City, Kas.—Midcentral Theatres plans an early start on a 300-car drive-in between here and Burlingame on U.S. 50-N. It will be named the Midcity.

SALES:

Chicago—Benjamin R. Fohrman and Charles Kupersmith have bought the Great Northern office building and theatre, one of Chicago's pioneer playhouses, opened in 1895. It is under lease to the Great Northern Amusement Corp.

Jasper, Ala.—Owners of the 78 Drive-In recently purchased the Manchester Drive-In just north of the city limits.

Portage, Pa.—The Rex Theatre here has been sold by Harry Horoff to George Wasko, a newcomer in exhibition.

St. Joseph, Mo.—The Skylark Drive-In on Belt highway here has been sold by the Durwood chain to the De Luxe Drive-In Theatres.

Tupelo, Miss.—The 78 Drive-In here has been sold to Tupelo Enterprises, Inc. It was purchased from the 78 Drive-In Theatre, Inc., headed by J. M. Miller, Cordova, Ala.

West Orange, N. J.—Milton Coleman has sold his interests in the Windsor Theatre here. The house is operated by three brothers in Bayonne.

Production in Mexico Drops to Total of 99

MEXICO CITY—The Mexican film industry produced only 80 per cent as many pictures in 1951 as compared with 1950 production. A total of 99 films were made in 1951 with 107 shown—the additional eight having been produced the previous year and held for a better market.

At the height of its activity, the Mexican industry made 150 pictures a year, only half as many as Hollywood, but enough to give Mexico second place in world production totals. Leaders of the industry said that the production drop last year was due to saturation of the market, lack of theatres in Mexico, a smaller export market due to U.S. taxes and unwillingness of distributors to take on new films, higher costs of picture-making, and the ever present financial problems which have plagued the industry for the last five years.

Reisman Goes to Uruguay; 3 RKO Films in Festival

NEW YORK—Phil Reisman, RKO vice-president in charge of foreign distribution, left January 15 by plane for a visit to the company's Latin-American offices, with Montevideo, Uruguay, his first stop.

While in Uruguay, Reisman will attend the second International Film Festival in Punta de Este, January 10-31, where RKO has entered three films, Samuel Goldwyn's "I Want You," Wald-Krasna's "The Blue Veil" and the Walt Disney True-Life Adventure featurette, "Nature's Half Acre."

"The Well," Harry Popkin production for United Artists, has also been entered in the Uruguay festival.

Few Theatres Dark In No. Central Area

MINNEAPOLIS—Despite claims that business generally in this territory has been below par, there have been a surprisingly small number of theatre shutterings or dismantlings, according to S. D. Kane, North Central Allied executive counsel. Also, as far as is known, the number of theatres for sale isn't much larger than normal.

Of course, it's only the Twin Cities and the area within a radius of about 70 miles from them that are affected so far by television competition. The only two TV stations in Minnesota and North and South Dakota are located here. And the Twin Cities exhibitors are the hardest hit by the boxoffice decline.

Maybe that's one of the main reasons why shuttered film theatres, one of them in downtown Minneapolis, are in evidence here for the first time within memory. It's a most unusual sight locally.

The Aster, a 900-seater which the Minnesota Amusement Co. sold more than a year ago in compliance with the Paramount consent decree provisions, has been closed since last November, and there are no plans for its reopening. In fact, the independent group now owning it has offered it for sale, but thus far has been unable to make a deal.

After operating for a long time in the red, the Aster sought a revision of its contract with booth operators which requires it to employ a total of five, or two in the booth at all times. The union refused to make the concession desired, a total of three. The owners then closed the house. The contract since has expired, but the owners, instead of negotiating a new one, are letting the theatre remain dark.

"This territory's exhibitors apparently are more aggressive and hardy than those in most sections of the country," said Kane, commenting on the few closings that have occurred so far.

UA Holds Sales Meetings In South American Cities

RIO DE JANEIRO—The first Brazilian sales convention in the history of United Artists was scheduled to open here Saturday (19) with Arnold M. Picker, vice-president in charge of foreign distribution, presiding. His arrival on Wednesday marked the first leg of a tour of South American offices. He planned to leave Wednesday (23) for Uruguay. Visits will follow to Argentina, Chile, Panama and Venezuela, with arrival back in New York February 15. At the convention here, Picker was to outline the 1952 UA lineup and discuss plans for expansion of South American facilities. Besides key personnel from the local office, those arriving to attend were Sam Bekeris, South American supervisor; Enrique Baez, Brazilian general manager, and Brazilian branch managers.

Realart Gets Italian Film

NEW YORK—Realart Film Exchange here has acquired distribution rights to "The Sky Is Red," Italian film, for the U.S. and Canada and is preparing it for early release. The players are Marina Berti, Mischa Auer jr., Anna Maria Ferrero and Jacques Sernas.

In the Newsreels

Movietone News, No. 5: Flying Enterprise sinks on 16th day; Truman declares dishonest officials will be punished; disastrous fire in Atlantic City; Costello tried for contempt; magazine honors Darryl Zanuck's "Viva Zapata"; President meets boy with gun; sports—Tommy Bolt wins Los Angeles Open.

News of the Day, No. 239: Flying Enterprise—the great sea drama; Truman warns world war is still a threat; disastrous fire at Atlantic City; British stand firm on Suez.

Paramount News, No. 42: End of the Enterprise; animal corner—dog act in Germany; "Koala" quartette in Hollywood; Congress and nation hear President; sport highlights, Silver Skates in Madison Square Garden, and Golden Gloves.

Universal News, No. 525: President Truman's speech; the Enterprise; Atlantic City fire; new carrier catapult; Golden Gloves boxing.

Warner Pathe News, No. 44: Ill-fated Enterprise, Atlantic City fire; Truman addresses Congress on state of the union; Washington—March of Dimes poster boy meets President, Germany—dog pantomime; Olympic ski tryouts in Alps, Golden Gloves boxing.

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Movietone News, No. 6: Hero and his ship, plane crashes in New York City; the sweaters that burned; photographers elect Still queen; sports—dog sled races, barrel jumping, ski jumping.

News of the Day, No. 240: Sea drama—the death of a ship vividly filmed; field day for Italy's cops, disastrous flood in California, air liner plunges into river; lensmen choose their queen; pro bowl championship; national barrel jumping record.

Paramount News, No. 43: Hero of the sea—Carlsen acclaimed.

Universal News, No. 526: Hero's welcome; Churchill in Canada; air crash in New York City; storm in Spain; creeping house in California; barrel jumpers.

Warner Pathe News, No. 45: Hero skipper hailed, airliner crashes in New York's East river; France mourns a great general; floods hit northern California; Eden honored with degree at Columbia, Dutch premier arrives for Truman parley; press photographers pick queen; barrel jumping jacks.

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Telenews Digest, No. 2B: Nevada atom test, Truman asks for greater effort; New Jersey—Mrs. Carlsen awaits the Enterprise skipper's return; Maryland: final tests on model of the super-carrier USS Forrestal; Seattle—cruisers to carry guided missiles; Korea—British private wins coveted Victoria Cross; Denver—winter tames wild fowl.

Telenews Digest, No. 3A: New York—plane crash; England—a hero's return; Alabama—one-man scrap drive; Southampton—luxury liner for royal tour; Vienna—four-power sports meet; over a barrel on ice skates.

March of Dimes Trailer Available to Theatres

NEW YORK—National Screen is beginning distribution of a 440-foot 1952 March of Dimes trailer, "You'll Never Walk Alone," starring Howard Keel and featuring a song by Richard Rodgers and Oscar Hammerstein. It was produced with the cooperation of MGM and was directed by Harry Loud. The vocal arrangement was by Jeff Alexander, the orchestration by Al Sendry, the musical direction by Johnny Green, the editing by Russell Selwyn and Benjamin Lewis and the photography by Ray June. It is for release in most areas January 24-31.

Movietone News Issuing Fast Special Newsreels

NEW YORK—Two ten-minute special issues containing late news are to be issued by Movietone News each week. The first came out Friday (18).

All items will be of headline interest and will be made by the Movietone cameramen, rushed through laboratories and delivered on a fast schedule, according to Peter Levathes, short subjects sales manager for 20th Century-Fox. First showings of the new reels will be in the Embassy Newsreel theatres, the Roxy and Grand Central Theatre.

THE COURAGE OF COCHISE! THE VENGEANCE OF

These are some of the leading theatres playing "THE BATTLE AT APACHE PASS" during the month of April!

ALABAMA
ARIZONA
ARKANSAS
COLORADO
CONNECTICUT
DELAWARE
INDIANA
LOUISIANA
MAINE
UTAH
VERMONT
OKLAHOMA
OREGON
WISCONSIN
NORTH DAKOTA
WYOMING

THEATRE NAME ..... YOUR CITY

All key-city playdates in April will be listed in this powerful double-truck ad—appearing in the SAT. EVE. POST—MARCH 26th and LOOK—MARCH 25th

A combined readership of over 20,000,000

ASK YOUR U-I SALESMAN!

Starring **JOHN LUND • JEFF**

with **SUSAN CABOT • BRUCE COWLING • BEVERLY TYLER**

GERONIMO! THE GLORY OF THE U. S. CAVALRY!

The story of the blood-feud that turned the greatest of Indian nations into a land of fury!

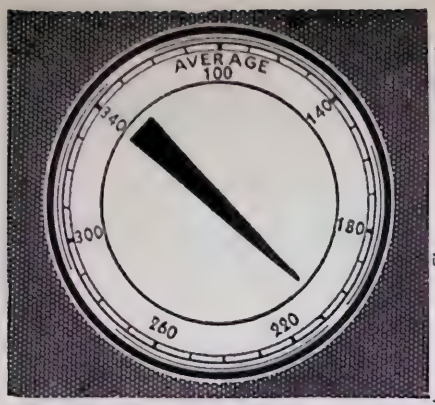
The BATTLE AT APACHE PASS

COLOR BY Technicolor

CHANDLER

...AGAIN AS "COCHISE"—the role in "Broken Arrow" that won him an Academy Award nomination!

Directed by GEORGE SHERMAN • Story and Screenplay by GERALD DRAYSON ADAMS • Produced by LEONARD GOLDSTEIN • A UNIVERSAL-INTERNATIONAL PICTURE



BOXOFFICE BAROMETER

This chart records the performance of current attraction in the opening week of their first runs in the 20 key cities checked. Pictures with fewer than five engagements are not listed. As new runs are reported, ratings are added and averages revised. Computation is in terms of percentage in relation to normal grosses as determined by the theatre managers. With 100 per cent as "normal," the figures shew the gross rating above or below that mark.

	BALTIMORE	BOSTON	BUFFALO	CHICAGO	CINCINNATI	CLEVELAND	DALLAS	DENVER	DETROIT	INDIANAPOLIS	KANSAS CITY	LOS ANGELES	MINNEAPOLIS	NEW HAVEN	NEW YORK	OMAHA	PHILADELPHIA	PITTSBURGH	SAN FRANCISCO	SEATTLE	AVERAGE
Adventures of Captain Fabian (Rep)		110	90	105	90	100	80	100	125	100	90		85	105	110		105	75	100	70	96
American in Paris, A (MGM)	168	200	115	125	250	355	110	250	200	175	175	275	250	150	150	205	165	210	225	275	201
Bannerline (MGM)		100			90			100	80			95	100	95			125		100	100	99
Calling Bulldog Drummond (MGM)				100	100				100		90			80		75		70		80	87
Crazy Over Horses (Mono)		100						100				100	85			100	40		100	100	91
Crosswinds (Para)	100	80	95	110	85	80	90	100	85	60	110	100	95	88	95	110	90	60	110	125	93
Darling, How Could You! (Para)	111	100	85			100		90	55		100	60			105	100	90		100	100	92
Distant Drums (WB)	135	135	115	90		200	125		60	150	200	140	140	95	125				150	170	135
Double Dynamite (RKO)		110	115		120	110					150				150	100			100	80	115
Elephant Stampede (Mono)					90			125		100		100							100		103
Elopement (20th-Fox)	105				115	115	85	125	65	110	100	90	100		120	80			100	100	107
Family Secret, The (Col)	100		70						75	70		90							90		83
FBI Girl (LP)	100	85	85					100				100							100	60	90
Fixed Bayonets (20th-Fox)	108	105	90	95	100	60		135	100	80		120		45	110			75	120		97
Flame of Araby (U-I)	101	100						110							110	95			165		114
Her First Romance (Col)		100			70			100	90	85	100	100	90	100		100				100	94
Hotel Sahara (UA)	100	90		100	90			85				75	85	100	110	90		55	120	70	90
I'll Never Forget You (20th-Fox)	100							100	55			90			105						90
I'll See You in My Dreams (WB)			120	115	160		105					150			125						129
Let's Go Navy (Mono)		100			80	100	100	100		100	100	90	80	100		100			100	100	96
Lilli Marlene (RKO)		95						100	55	75	100	100							80	100	88
Mr. Imperium (MGM)	106	75	90		90			70	80	90	100	100	90		110	110	90	70	130	65	92
My Favorite Spy (Para)	121	100	125		150			130		100		130	110		150	130			135	140	127
Purple Heart Diary (Col)								100	100			90		85					150		105
Red Badge of Courage, The (MGM)	97	100		100	90	150	85	100	100	90	100	130	100	100	125	100	115		110	100	105
Sea Hornet (Rep)	95	100	90	100	90			100	100	100	90	80		100					100	65	93
Slaughter Trail (RKO)	97			100		90		100		90	80	100	85						80	100	92
Son of Dr. Jekyll (Col)			85	100	80	150		100	100	85	100	100		92		90			110		99
St. Benny, the Dip (UA)		100					85	100		100		100	80				100		100	100	96
Starlift (WB)	111	100	90	100	100	120	75	150	55	110	140	125	100	96	105	95	65	90	125	100	103
Ten Tall Men (Col)	110		110	90	150				120					110	130		115		200	190	133
Tony Draws a Horse (Fine Arts)		110	85	115		70	110	140				70	90		100						99
Too Young to Kiss (MGM)	109	110	75	105	120	75	95		105	145	145	130	90	80	120	110				100	107
Two-Dollar Bettor (Realart)		100				100		100	100					95					100	100	99
Two Tickets to Broadway (RKO)	107	190	100	95	150	125	75	160	125	85		180	90	95	120	100		90	120	125	118
Warpath (Para)	106	85	85	105	85	75	75	100	100	70	150	110	105	100	100	95	105	85	100	125	98
Weekend With Father (U-I)		85	90	95							100	100		90						125	98
Well, The (UA)		80	80						130			140	100		105		155	65	160	70	109
Westward the Women (MGM)	125					115	90		140			180	110	85	110						119
Wild Blue Yonder, The (Rep)	104	80	80						90		85		125	45	110	190			120	85	101
Yellow Fin (Mono)		85						100		100	100			100		90				85	94

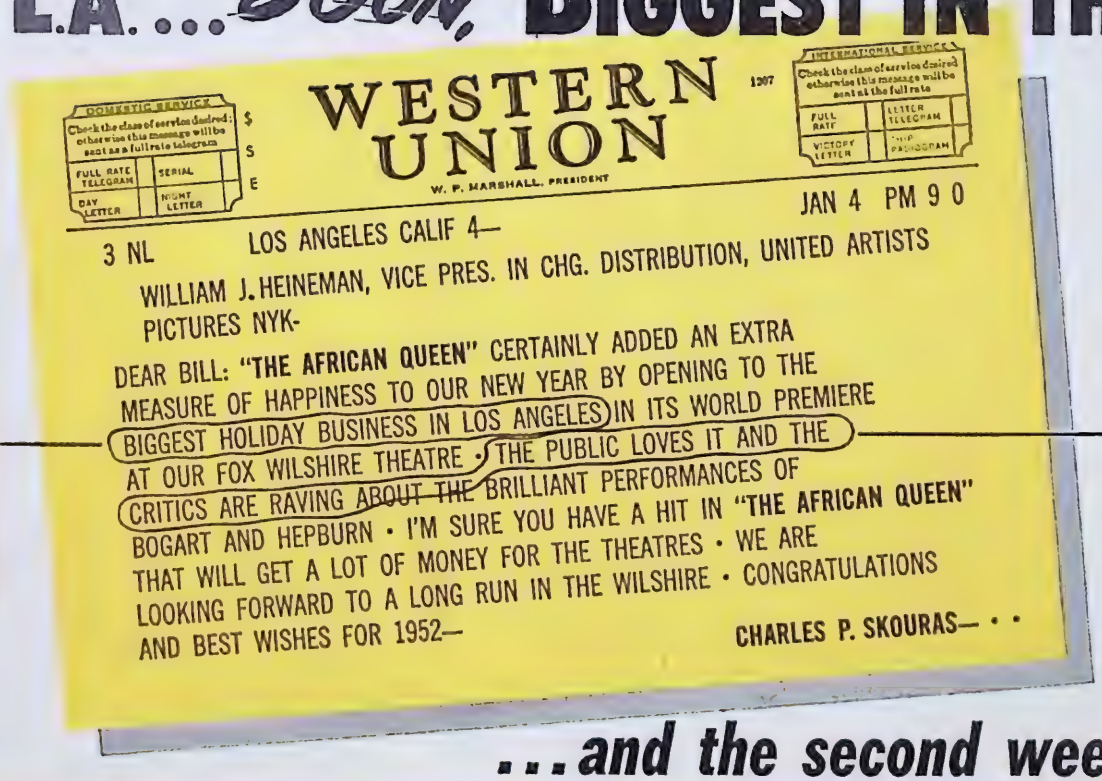
TOP HITS — OF — THE WEEK

Individual runs, not an average. Pictures with less than five runs do not appear in the chart above.

1. An American in Paris (MGM)
   Omaha 205
2. Ten Tall Men (Col)
   San Francisco 200
   Seattle 190
3. Distant Drums (WB)
   Chicago 200
   Seattle 170
4. Flame of Araby (U-I)
   San Francisco 165
5. I'll See You in My Dreams (WB)
   Cincinnati 160
6. My Favorite Spy (Para)
   Cincinnati 150

Biggest in L.A. ... Soon, BIGGEST IN THE NATION!

"THE BIGGEST HOLIDAY BUSINESS IN LOS ANGELES"



WESTERN UNION

W. P. MARSHALL, PRESIDENT

JAN 4 PM 9 0

3 NL LOS ANGELES CALIF 4—

WILLIAM J. HEINEMAN, VICE PRES. IN CHG. DISTRIBUTION, UNITED ARTISTS PICTURES NYK-

DEAR BILL: **"THE AFRICAN QUEEN"** CERTAINLY ADDED AN EXTRA MEASURE OF HAPPINESS TO OUR NEW YEAR BY OPENING TO THE BIGGEST HOLIDAY BUSINESS IN LOS ANGELES IN ITS WORLD PREMIERE AT OUR FOX WILSHIRE THEATRE · THE PUBLIC LOVES IT AND THE CRITICS ARE RAVING ABOUT THE BRILLIANT PERFORMANCES OF BOGART AND HEPBURN · I'M SURE YOU HAVE A HIT IN **"THE AFRICAN QUEEN"** THAT WILL GET A LOT OF MONEY FOR THE THEATRES · WE ARE LOOKING FORWARD TO A LONG RUN IN THE WILSHIRE · CONGRATULATIONS AND BEST WISHES FOR 1952—

CHARLES P. SKOURAS— · ·

"THE PUBLIC LOVES IT AND CRITICS ARE RAVING!"

...and the second weekend tops the first!

HUMPHREY BOGART
KATHARINE HEPBURN

Produced by S. P. EAGLE · Directed by JOHN HUSTON

"THE AFRICAN QUEEN"

Horizon Pictures presents HUMPHREY BOGART · KATHARINE HEPBURN in "THE AFRICAN QUEEN" · Color by TECHNICOLOR · with ROBERT MORLEY and Peter Bull · Theodore Bikel · Walter Gotell · Peter Swanwick Richard Marner · A Horizon-Romulus Production · Produced by S. P. EAGLE · Directed by JOHN HUSTON Director of Photography Jack Cardiff · Based on the novel "The African Queen" by C. S. Forester Adapted for the screen by James Agee and John Huston

COLOR BY TECHNICOLOR

Another BIG ONE thru UA

Circuit Takes Exchange Executives, Exploiteers to the Hinterlands To Help Managers Sell Pictures

CHICAGO — January Activity month is now in full swing on the Alliance Theatre circuit with at least one "man bites dog" stunt paying off. This was United Showmanship week, in which Alliance executives not only got exchange managers and exploiteers to join with Alliance house managers in allout showmanship but every distributor, to a man, also agreed to visit personally each town where his product was to be used.

This unprecedented exhibitor-distributor tieup, if successful on both sides, will become an annual affair of Alliance Theatre Corp., which operates houses in Indiana, Illinois and Wisconsin and has long been noted for aggressive showmanship. Plans for January Activity month were worked out at a meeting in Chicago home office between Alliance executives S. J. Gregory, general manager; James Gregory, in charge of field operations; Pete Panagos, assistant to the latter and head of the booking department, and John Doerr, circuit film buyer. Alliance's annual January activity is designed to get the show year off to a good start and gain back the momentum lost during the pre-Christmas slump.

When the branch managers were contacted on the United Showmanship week of the month's events, all agreed it was an excellent idea and pledged 100 per cent cooperation. On their personal visits to their theatre accounts, the distributors were to hold meetings with the theatre manager and his entire staff and newspapermen and radio figures in the individual towns. Many were sending their own exploiteers into the towns in advance.

Top trio of Alliance Theatres which has instituted a decentralized showmanship campaign for distributors and its managers. Left to right: James Gregory, assistant general manager; P. T. Dee, president, and S. J. Gregory, general manager.

In the vanguard of exchange managers were Dick Frank of Paramount and Claude McKean of Warners. The first meeting was in Logansport, Ind., where the managers of Alliance situations in Peru, Rochester and Logansport, newspapermen and the radio station manager got together with Frank and other Paramount people January 9. Paramount sponsored the meeting and discussed exploitation campaigns, community benefits of the picture theatre and coming Paramount product.

Anderson, Ind., was the scene of the next session, on Tuesday (15), followed by a similar gathering in Frankfort, Ind., Wednesday (16), both sponsored by McKean and Warners. Twentieth-Fox had sponsored an earlier meeting in Marion, Ind., January 8. Additional meetings were being set up for the other Alliance situations by Russ Brentlinger, RKO; Sam Oshry, U-I; Abe Gelman, Columbia; Foss Gauker, MGM; D. Embelton, Monogram, and B. Brager, Republic manager.

Stressing the close cooperation that must exist between exhibitor and distributor today, Alliance executives expected the 1952 January Activity month to point up to their circuit managers the added boxoffice that could accrue from hand-in-hand work with the exchanges.

Ask Trailer Screenings, Regional Trade Shows

KANSAS CITY—Directors of the Kansas-Missouri Theatre Ass'n this week asked distributors to screen trailers along with feature films at trade showings. In a resolution adopted at the meeting, the association also recommended that more screenings be held in the territory. A decentralization of trade showings would help sell films and stimulate exhibitors into doing better merchandising of the pictures, it was pointed out.

MGM Offering Prizes To Spur Showmanship

NEW YORK—To encourage exhibitor interest in showmanship and promotion, prizes totaling $1,000 will be awarded by MGM each month for the six months starting February 1 to those exhibitors who create the best campaigns for the designated attraction each month, according to Howard Dietz, vice-president and director of advertising, publicity and exploitation. The first picture will be "The Invitation," starring Van Johnson with Dorothy McGuire, Ruth Roman and Louis Calhern.

Exhibitors will have about four months in which to complete campaign and submit them. The deadline for "Invitation" is May 30. Thus, exhibitors who may not play the picture until after February, when it will be generally released, will be eligible if entries are postmarked on or before that date.

First prize each month will be $500. There will be a second prize of $250 and five additional prizes of $50. Judges will be Walter Brooks, Charles Lewis and Chester Friedman, all associated with trade publications. In the event of a tie, duplicate prizes will be awarded those tying.

Exhibitors everywhere are eligible, regardless of locale, size of theatre or run.

"We want to make this a truly worldwide competition," Dietz said. "It's open to one and all. All we are seeking is an enlarged interest in showmanship and promotion."

Dietz said that no elaborate presentations are required. Contestants should submit factual reports, mentioning advertising, tieup, publicity, window display, theatre front and other activities. Tear sheets and photographs or photostats should be submitted as evidence. The entries will remain the property of MGM and none will be returned. They should be addressed to Promotion Prize of the Month, MGM Pictures, third floor, 1540 Broadway, New York 19, N. Y.

M-G-M TRADE SHOW — FEB. 4th

"LOVE IS BETTER THAN EVER"

ALBANY	20th-Fox Screen Room	1052 Broadway	2/4	2 P.M.
ATLANTA	20th-Fox Screen Room	197 Walton St., N. W.	2/4	2 P.M.
BOSTON	M-G-M Screen Room,	46 Church Street	2/4	2 P.M.
BUFFALO	20th-Fox Screen Room	290 Franklin Street	2/4	2 P.M.
CHARLOTTE	20th-Fox Screen Room	308 S. Church Street	2/4	1:30 P.M.
CHICAGO	H. C. Igel's Screen Room	1301 S. Wabash Ave.	2/4	1:30 P.M.
CINCINNATI	20th-Fox Screen Room	1638 Central Parkway	2/4	2 P.M.
CLEVELAND	20th-Fox Screen Room	2219 Payne Ave.	2/4	1 P.M.
DALLAS	20th-Fox Screen Room	1803 Wood Street	2/4	2:30 P.M.
DENVER	Paramount Screen Room	2100 Stout Street	2/4	3 P.M.
DES MOINES	20th-Fox Screen Room	1300 High Street	2/4	1 P.M.
DETROIT	Max Blumenthal's Sc. Rm.	2310 Cass Avenue	2/4	1:30 P.M.
INDIANAPOLIS	20th-Fox Screen Room	326 No. Illinois St.	2/4	1 P.M.
JACKSONVILLE	Florida State Screen Room	128 East Forsyth Street	2/4	8 P.M.
KANSAS CITY	20th-Fox Screen Room	1720 Wyandotte St.	2/4	1 P.M.
LOS ANGELES	United Artists' Scr. Room	1851 S. Westmoreland	2/4	2 P.M.
MEMPHIS	20th-Fox Screen Room	151 Vance Avenue	2/4	12 Noon
MILWAUKEE	Warner Screen Room	212 W. Wisconsin Ave.	2/4	1:30 P.M.
MINNEAPOLIS	20th-Fox Screen Room	1015 Currie Avenue	2/4	2 P.M.
NEW HAVEN	20th-Fox Screen Room	40 Whiting Street	2/4	2 P.M.
NEW ORLEANS	20th-Fox Screen Room	200 S. Liberty St.	2/4	1:30 P.M.
NEW YORK	M-G-M Screen Room	630 Ninth Avenue	2/4	2:30 P.M.
OKLAHOMA CITY	20th-Fox Screen Room	10 North Lee Street	2/4	1 P.M.
OMAHA	20th-Fox Screen Room	1502 Davenport St.	2/4	1 P.M.
PHILADELPHIA	M-G-M Screen Room	1233 Summer Street	2/4	11 A.M.
PITTSBURGH	M-G-M Screen Room	1623 Blvd. of Allies	2/4	2 P.M.
PORTLAND	B. F. Shearer Screen Rm.	1947 N. W. Kearney St.	2/4	2 P.M.
ST. LOUIS	S'Renco Art Theatre	3143 Olive Street	2/4	1 P.M.
SALT LAKE CITY	20th-Fox Screen Room	216 E. First St., So.	2/4	1 P.M.
SAN FRANCISCO	20th-Fox Screen Room	245 Hyde Street	2/4	1:30 P.M.
SEATTLE	Jewel Box Preview Thea.	2318 Second Ave.	2/4	1 P.M.
WASHINGTON	RKO Screen Room	932 New Jersey Ave., N.W.	2/4	2 P.M.

M-G-M presents "LOVE IS BETTER THAN EVER" starring LARRY PARKS • ELIZABETH TAYLOR • Written by Ruth Brooks Flippen • Directed by Stanley Donen • Produced by William H. Wright • An M-G-M Picture

CHESTER FRIEDMAN
EDITOR

HUGH E. FRAZE
Associate Editor

BOXOFFICE Showmandiser SECTION

PRACTICAL IDEAS FOR SELLING SEATS BY PRACTICAL SHOWMEN

Courtesy Tieup Is All-Year Theatre-Merchant Deal

A courtesy contest sponsored jointly by the Poli Theatre, Norwich, Conn., and the local Chamber of Commerce was recently reported in BOXOFFICE. Joseph Boyle, manager of the Poli, has received so many requests from exhibitors for further information on the contest, the Showmandiser section herewith presents full details for its readers.

Designed as a Thanksgiving-to-Christmas courtesy promotion, the idea can be used at almost any season of the year to inspire better service and courtesy from store clerks. The idea originated in the theatre and culminated in the presentation of prizes to winners on the stage the day before Christmas.

Strong cooperation from the press enabled the theatre to cash in handsomely with publicity stories on current screen shows throughout the six-week period. It was also instrumental in creating good relations with the Retail Merchants Bureau. Boyle contacted that organization to obtain backing for the stunt. Each participating merchant contributed prizes ranging from gifts of tobacco and cookies to $70 wrist watches. Posters were prepared and delivered to all stores.

A set of rules was formulated providing that any shopper in Norwich, except employes of the stores involved, could participate. Shoppers were invited to submit letters to the Chamber of Commerce describing some specific courtesy, favor or special service extended by a salesperson. The author of the letter was required to provide positive identification of the salesclerk.

Two sets of prizes were given—one to clerks who received the greatest number of complimentary letters, the other to persons who sent in the letters.

A judges committee was appointed consisting of representatives of local newspapers, the radio station and a member of the state retail education program.

In addition to the publicity the contest received in the editorial columns of the newspapers, the merchants contributed toward co-op ads and plugged the contest in their individual ads.

Courtesy pays. Winners receive their gifts at the Poli Theatre. Presentation and awards were broadcast over station WICH.

The Bargain Hunters

Last week in Troy, N. Y., the manager of a downtown theatre reported to the tradepress that matinee business was falling off. The trend, he stated, was significant. Matinee business has always been significant when the manager counts up the house. It is considerably further back than just lately that most of the subsequent run houses in large metropolitan cities noticed matinee business falling off, so Troy perhaps can be numbered among the more fortunate locations where the volume of matinee business is only now reaching the "dropping off" stage.

Motion picture theatres enjoyed their most prosperous era, from the standpoint of attendance, during a period when matinee business was healthiest. By coincidence, that period was one of the blackest in the financial record of the nation.

It was enterprise and initiative that made the matinee receipts healthy during that gloomy period following the crash in 1929, plus the fact the public was price conscious. And during the period from about 1931 until those days just prior to the second World War boom, matinee business in many neighborhood theatres formed the backbone of the weekly gross. That was true in most of the large cities of the nation.

Between 1931-1938, while managing various theatres in New York, records preserved in our files show that the matinee gross made up about 60 per cent of the weekday receipts. Just for comparative purposes, the matinee scale of admission was 10 and 15 cents, as against the evening admission of 25 cents. Obviously we were playing to more people during the daytime than at night. They were looking for bargains then, as they are today.

During that period, every piece of advertising literature which left the theatre—and that included a mailing list, substantial posting and window cards, circulars on every attraction, plus street ballyhoos, floats and 24-sheet trucks—carried bold type which literally screamed our policy and prices.

Maybe that accounts for the fact that in 1933 and 1934, in a 1,700-seat house, we were getting an average of 3,000 paid admissions every day before 1 o'clock in the afternoon. In later run theatres, matinees not only outdrew the evening attendance but the grosses to boot.

It is strange indeed to encounter circuit executives today who believe that a campaign stressing the lower matinee price would result in a net lower gross because people who attend in the evening would come in the afternoon. That reasoning is presumptuous and inconclusive. If that reasoning is true theatres could stay closed in the afternoon or, at least, charge the same admission as at night and increase their grosses.

Some of those same executives only recently expressed the opinion that people today are "shopping for their entertainment." When people shop for anything, the price of the commodity is a tangible sales factor. The family which finds it a strain on the budget to attend the movies nowadays has to stay home weekdays and depend on other forms of amusement. If Mom and the kids have a price inducement to see the show in the afternoon, the theatre might get that extra revenue.

The young couple who sit home during the week because the

(Continued on the next page)

Big-Screen Video Used First Time In Exploitation of Picture

Every little girl has dreams—and you can make them dream of being a 20th century Alice in Wonderland!

RKO Keith's in Washington, together with WTOP-TV and the Hecht Co. department store recently concluded a unique tieup based on every girl's desire to be just like Alice in Walt Disney's "Alice in Wonderland." And in exploiting the tieup they used every promotional medium—newspapers, heralds, screen trailer, store and lobby display, radio, TV—and for the first time big-screen theatre television.

Planning for the promotion began three weeks before the opening of "Alice." The RKO division manager; Hal Marshall, RKO Keith's publicity representative, and Carl Bleiberg, Hecht Co. public relations director, met to compare ideas. Since Keith's booked "Alice" for an extended run, and the Hecht Co. was amply stocked with "Alice" branded merchandise, they decided their effort should aim to interest the most logical market—girls between the ages of 8 and 14, and employ every possible publicity media to tell the market of the motion picture and merchandise.

Since Keith's was equipped with big-screen TV facilities, WTOP-TV was approached to join the theatre and the store in sponsoring a search for Washington's "Alice in Wonderland." Cody Pfanstiehl, CBS promotion director, was quick to see the inherent publicity "firsts" in the promotion.

One of WTOP-TV's top programs, This Is Washington, was selected to conduct the search for Washington's Alice. The 7:00-7:30 p. m. show interviewed candidates four nights a week, and the Hecht Co. TV program, in the same slot the fifth night, plugged the contest search. Contestants wrote in 25 words or less why they wanted to be Washington's "Alice," and authors of the best daily letters were interviewed.

Within three weeks the daily contestants were narrowed down to six finalists who appeared on the WTOP-TV program August 17. This program was shown to the regular audience in Keith's via big-screen television, and their applause, registered by an applausemeter in the TV studio, selected the winner.

The six finalists in the Washington "Alice in Wonderland" little girl contest.

The picture theme was further identified in the contest with the main prize of a "merry UNbirthday party" for the winner and two dozen friends. The kids' return from this party, held at Glen Echo amusement park, was also televised by WTOP-TV.

Newspaper publicity on the contest was excellent, and all three sponsors voted this movie tieup as having "fulfilled every expectation."

Daily Theatre Patron Rates Page-One Story

John Corbett, manager of the Park Theatre, Taunton, Mass., recently came up with three-column page-one story in the local Daily Gazette that serves as another institutional plug for motion pictures.

Corbett has an 85-year-old patron who attends his theatre every day, regardless of weather, and who frequently sees the same program on two or three successive days. He contacted the editor of the Gazette and suggested a human interest story.

The result, with a picture of the rabid movie fan, was an interesting feature story in which the woman reminisced on stars and pictures she has seen during the past 30 years.

Guard Exhibits 'Tank'

The New Jersey national guard exhibited a 64-ton tank in front of the Community Theatre at Toms River in behalf of "The Tanks Are Coming." Isadore Hirschblond, manager, also had a reciprocal display in the theatre lobby to promote enlistments for the unit.

Pre-Holiday Promotions Stimulate Boxoffice

Holiday activities promoted by D. M. Dillenbeck, manager of the Rialto Theatre, Bushnell, Ill., helped to bolster attendance and grosses at what is normally a slack seasonal period.

Dillenbeck got a local market to give away ten turkeys on one night and ten food baskets on another night to lucky ticket holders in the theatre. Tickets were distributed by the cooperating store to customers and each patron of the theatre received additional coupons for the drawing.

Sixty merchants came in on a holiday greeting trailer which gave the house an extra source of income.

Lawmen See 'Detective'

Morris Shulman, manager of the Webster in Hartford, Conn., invited all law enforcement officers in the city to be his guests at a current showing of "Detective Story." The invitation was extended through the newspaper columns, and police officers and government agency men were admitted to see the picture upon proper identification.

Jewelry Store Tieup Plugs 'Two Tickets' By Radio and Ads

Hart Jewelers, foremost proponent of advertising in Lima, Ohio, tied in with Ted Davidson, manager of the Ohio Theatre, to exploit "Two Tickets to Broadway."

The story has daily disk jockey shows on two Lima stations. On both of these programs, the store sponsored a jingle contest suggested in the pressbook for a full week prior to the opening of the picture. For the many spot plugs the picture received, the theatre gave guest tickets to contest winners. Thirty-five hundred replies were received, according to Davidson. The store used a large window display and bought a 22-inch newspaper co-op ad plugging the theatre playdates.

Davidson created an attractive lobby setpiece for the picture, and had two boys carry sandwich signs through the streets during peak hours with copy, "I have two tickets to see, etc., etc." The signs were made up to resemble pasteboard admission tickets.

A special Christmas show held in conjunction with the PTA series was highlighted by the appearance of Santa Claus, furnished by Sears, Roebuck & Co. The store, in addition, supplied 1,600 candy canes for distribution to the kids and advertised the giveaway in a three-column display ad in the daily paper. They also donated other prizes which were awarded to winners of various contests participated in by children attending the show.

Bargain Hunter

(Continued from preceding page)

price of an evening downtown is forbidding means two lost patrons. If Wifey can see the show without making too much of a dent in the budget, the theatre loses only one patron and gains one.

And there is an army of children and teenagers who might discover that the lower afternoon scale is more within reach of their weekly allowance, thus bringing them to the boxoffice more often.

Improved product and the Movietime campaign have started to revitalize the boxoffice. If we are going to get business —and we mean attendance, but just grosses—back to where we are getting our rightful share of the entertainment dollar, there must be a full appraisal and greater consideration for SELLING our product and our services. That means getting out and SELLING everything we have to offer in the way of entertainment and price by every selling medium.

The free-spending public of the war years is gone for the time being. In its place is the consumer who carefully evaluates whatever he is buying. And the old hat about the public paying anything for what it wants and nothing for what is inferior cannot be true either. If it were, people would not buy 59-cent nylon stockings when the counter also displays nylons of a better quality for $1.

—Chester Friedman

Campaign for 'Tanks' Sells Theatre Dates, Ups Recruiting

A well-planned campaign that came off without a hitch was staged for "The Tanks Are Coming" by Bill Connolly, manager of the Colonia Theatre, Norwich, N. Y., and was responsible for the national guard getting eight new recruits.

A week before playdate, the campaign got under way with a small-arms display in the theatre foyer, with members of the Walton (N.Y.) national guard tank company on hand to sign up recruits and explain the weapons to the public. The display was flanked by a six-sheet on the picture, thus making an effective tie-in.

EXPLAINED IN NEWSPAPER

The first news story which appeared in the local paper and in the Binghamton Sun outlined plans for the weekend activities at the theatre, highlighting the recruiting campaign. Mayor J. Fred Benedict proclaimed opening day of the picture as Norwich Guard Tank day.

On opening day, the local newspaper looked like a special Colonia edition. One page spotlighted the mayor's official proclamation and had a special story concerning the M-4 tank brought in from Walton, 40 miles away, and parked in front of the theatre. The sports editor published a two-column scene mat from the picture with a story emphasizing the stage ceremonies at the Colonia in conjunction with the recruiting drive. Bob Van Tine, sports columnist, included an item about the Paramount News selections for an all-American team in addition to a plug for "The Tanks Are Coming."

TANK ON STREETS

Members of the tank team drove the tank around the city and demonstrated it for persons interested in enlisting. One of the news reporters went for a ride and developed an interesting feature story on his experience.

The day before opening, the tank was taken to the local airport where a print of "The Tanks Are Coming" had presumably arrived by plane. Photos of this and the transfer of the print from the airport to the theatre appeared in the local paper.

On Sunday evening, the American Legion color guard and a drum corps participated in a parade to the theatre. This preceded the stage ceremonies which were climaxed by the swearing in of eight recruits signed up by the national guard.

The many news stories and radio breaks attendant on the campaign contributed towards giving the Colonia Theatre top grosses throughout the run of the picture.

Chicago Debut of 'Dreams' Opens Danny Thomas Drive for Hospital

When "I'll See You in My Dreams," film story about the late Gus Kahn, the song writer, was premiered at the Chicago Theatre recently, the benefit performance marked the start of a nationwide campaign by Danny Thomas, the star of the film, for $1,000,000 to finance the building of a hospital shrine to St. Jude in Chicago. The benefit premiere, in which newspapers, radio, TV, civic authorities and entertainers cooperated, realized more than $32,000 for the fund. The premiere night scene above shows the Chicago Theatre front with the street roped off for ceremonies.

Photo at right center shows David Wallerstein, general manager of Balaban & Katz, with Thomas in the Chicago's lobby. Below, left, are Michael O'Shea, Mrs. Kahn, Thomas and Virginia Mayo (Mrs. O'Shea) affixing the last screws to the plaque which dedicated the Kahn home in Chicago to the memory of the song writer.

Bottom, right: Fellow actors turned out to pitch in for the "Stars for St. Jude on State Street" drive, collecting contributions from passersby for the fund. In the group shown are Lyn Burton, Kay Westfall, Tex Orrin, Thomas, Claude Kirchner, Mary Hartline, Bob Murphy, Ernie Simon, Horace McMahon and Dick Courtney.

Newspaper Sponsors 'Blue Veil' Contest

The Rocky Mountain News sponsored a "Blue Veil" Mother letter-writing contest for Bill Hastings, manager of the Orpheum Theatre in Denver. Several hundred letters were received and the winners were awarded passes. The newspaper used advance stories plus a full page of pictures and winners, topped with the headline, "News Orpheum 'Blue Veil' Mother Selected."

Showman Explains Role Of Films in Democracy

Howard Beck, manager of the State in Freeport, Ill., recently addressed the afternoon Problems of Democracy classes in the local high school on the subject of motion pictures.

Beck took advantage of the opportunity to point out some of the leading world events of the past ten years and explain that only through the medium of the motion picture was it possible for him to "be there" when MacArthur signed the peace treaty with Japan, etc., etc.

Seminole Princess Stars On Radio for 'Distant'

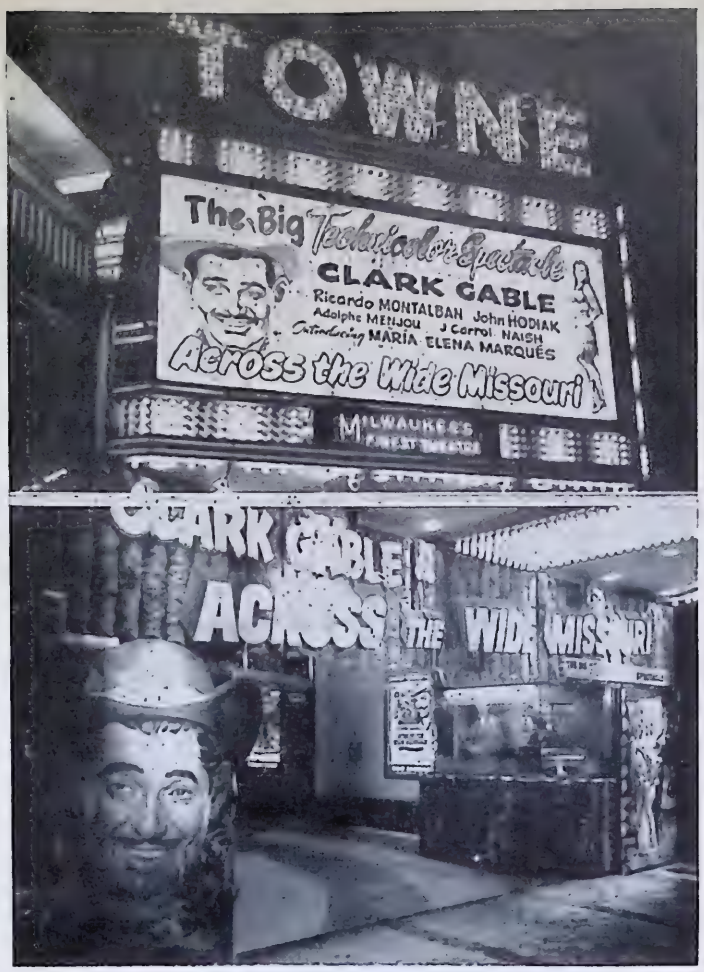
Rodney Collier, manager of the Stanley Theatre, Baltimore, had Princess Morning Star, representative of the Seminole Indian tribe, in the city to help launch "Distant Drums." He set up appearances for her on radio programs and on Hal Victor's show over WABL-TV.

Theatre patrons received a vial of water from the Florida "fountain of youth" on opening day of the picture.

Collier displayed three-color posters prepared by the Florida State Chamber.

Smart Sign Work On the Towne

Erv Clumb, ad director for the Towne Theatre, Milwaukee, is using plastic panels as background for his marquee attraction sign. It has permanent use, lends itself to certain kinds of ad copy and can be easily cleaned and repainted in oils. Flash front (at right) was built from logs shipped in from northern Wisconsin and art work lifted from litho paper.



Tiff Cook, manager of the Capitol in Toronto, uses another popular type of marquee advertising. It is a partial transparency made from litho paper. Copy and lettering is cut out, shadowbox style. At night the face of display is illuminated with spots.

Monty Salmon, manager of the Rivoli, New York, has patrons petitioning to get an Academy award for Anatole Litvak's direction of current screen offering, "Decision Before Dawn."

Indians who made a bad deal once for the island of Manhattan barter a baby alligator for admission to see "Distant Drums." Arnold Haynes, owner of the Naples (Fla.) Theatre, did the trading and got some free publicity to boot.

Sidewalk stillboard makes a fine display piece for D. M. Dillenbeck, manager of the Rialto, Bushnell, Ill. It's a traffic stopper and sells extra tickets.

Bathing suit, dagger, yacht, and other items which figure in screen plot are part of this attractive display for "Pandora" created by Manager Les Pollock at Loew's, Rochester, N. Y.

British Stores Yield Space for 'Wives' In Holiday Time

Despite the fact that merchants in England are not anxious to take any outside advertising around the holiday shopping season, G. Williams, manager of the Regent Cinema in Chatham, Kent, lined up 34 displays, most of which were 15x20-inch art cards, as a direct plug for "Young Wives' Tale."

Twelve signs were displayed by merchants featuring Horlick's products through a national tie-in. Similar coverage was obtained with the Lux soap national tie-in.

Three additional displays showed pictures of Audrey Hepburn, leading actress of "Young Wives' Tale," holding a pair of Plaza hosiery. The signs included theatre and picture credits and were displayed by three prominent shops in Chatham.

A pram retailer devoted an entire window to a display of posters showing one of the stars with an identical model of the baby carriage seen in the film production. The model was offered for sale to the public at this store.

In the theatre lobby, William strung a line of baby diapers from wall to wall, each didee imprinted with one letter to spell out the picture title.

Additional interest was created for the picture through direct plugs at a party held by the St. Barnabas Young Wives Fellowship. The members attended the show in a group and were served tea in the theatre lounge. A photographer from the Chatham News took pictures of this which appeared during the current engagement of "Young Wives' Tale" at the Regent.

Manager in Bay City, Tex., Goes Outdoors for 'Earth'

Outside exploitation was used extensively to promote "The Day the Earth Stood Still" by L. G. Yoxtheimer, manager of the Texas Theatre in Bay City, Tex.

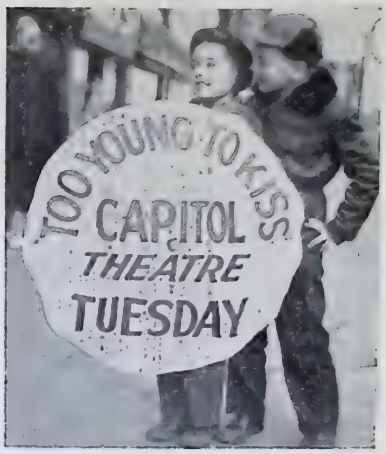
Counter cards were displayed in main street stores, 1,000 tabloid heralds were distributed house to house, 100 robot masks were given to children at a Saturday matinee show prior to opening and a six-sheet ballyhoo truck toured the downtown and suburban areas.

Yoxtheimer also displayed a 24-sheet cutout, posted three-sheets at the side entrance of the theatre and used radio spot plugs to exploit the booking.

Dairy Sponsors Show And Gives Free Milk

Leon Monroe, manager of the Strand, Seneca Falls, N. Y., got Souhan's, a local dairy, to sponsor a free Christmas show and party December 24. The sponsor bought the house out for a program consisting of 15 color cartoons. A full-page newspaper ad, paid for by the dairy, invited every kid in town to attend the show. Santa Claus arrived a half-hour before the scheduled opening on the village fire truck. He distributed free milk and candy to every child, courtesy of the sponsor.

Adults Take to Kids 'Too Young to Kiss'



At a cost of $3, George Rossbach, assistant manager of the Capitol in Pittsfield, Mass., used a street ballyhoo on "Too Young to Kiss" which sold the picture playdates to thousands of downtown shoppers during the Christmas rush period.

A large umbrella was lettered with the title of the picture, theatre name and playdate. Two young children were then persuaded to carry the umbrella while walking side by side down the main streets, stopping at intervals so that the boy could kiss the girl.

The stunt, according to Rossbach, apparently pleased the shoppers to the extent that business during the engagement was better than average.

Xmas Party a Success; To Be Annual Affair

Under the influence of friendly merchants associated with the Chamber of Commerce, a capacity audience of kids were entertained by Herman Berlin, manager of the Laurelton (N.Y.) Theatre, at a Santa Christmas party on Saturday prior to Christmas.

More than 100 storekeepers and business firms in the Long Island community contributed toward the rental of the theatre and donated prizes for the writers of the best letters on "Why I Would Like Another Santa Party Next Year."

Berlin had a Santa on hand to greet the kids and distribute candy, gum and comic books. Film fare consisted of a Hopalong Cassidy feature, ten cartoons and a comedy. Excellent neighborhood reaction to the free show elicited the promise that the Chamber of Commerce would make the event an annual affair.

Runs Free Xmas Show

As an annual goodwill gesture to patrons of Fruita, Colo., exhibitor Bob Walker held open house at the Uintah Theatre with a free show during the matinee the day after Christmas. The screen offering was "The Boy From Indiana." The event was advertised through newspapers, publicity stories and radio plugs.

Pre-Christmas Deals And Radio Programs Steady Attendance

H. Spencer Carlisle, manager of the Bellevue at St. Albans, Vt., made a determined effort to hold up his grosses during December by having a Santa Claus in the lobby every day through the month to talk to youngsters. Stunt was a success from the standpoint of interest for the adults as well as the kids. Carlisle's ace card was the annual kiddy party just prior to Christmas.

With the cooperation of several music stores in town, Carlisle gave away a record player and a selection of records every Wednesday and Friday night, culminating the promotion with a grand prize of a combination model which was awarded on Sunday before Christmas. This tie-up brought out the adults on both nights.

The theatre recently observed the first anniversary since the introduction of its weekly radio program, Sidewalk Matinee. The program, only one of its kind in the area, has become increasingly popular and is a constant promoter of current and coming screen attractions.

Recently, Carlisle started a second weekly 15-minute air show called Mystery Voice. Passes are awarded to listeners who identify the voice of a popular singing star. This, too, according to the Bellevue manager, is rapidly becoming popular in the area.

Stage Wedding Attracts Capacity Patronage

A Saturday night stage wedding on December 29 attracted a capacity audience to the Hippodrome Theatre in Pottstown, Pa., for Manager W. J. Straub.

From among many couples who signified their desire to be wedded in the theatre, the most deserving couple was selected. Straub then lined up merchants who donated rings, furniture, appliances, travel kit, bridal gown and accessories, etc.

A caterer contributed sandwiches for everyone attending the theatre wedding and catered to a private reception for the wedding party. The bridal shop which furnished the gown for the bride handled the complete staging including rehearsals.

The local radio station had the couple on several interview programs which built up advance interest in the event. Newspaper and theatre advertising was in the nature of an invitation to the public to attend the wedding.

Baby Contest Promotes 'Blue Veil' Interest

A neighborhood store specializing in baby apparel sponsored a cutest-baby contest for Manny Winston, manager of the Glove, in Gloversville, N. Y., which aided in the exploitation of "The Blue Veil." Parents were advised to take photographs of their offspring to the sponsor's store where Winston picked them up and displayed them on a lobby setpiece. The winner was selected by patron ballots. A complete winter outfit was awarded the winner, and runnersup received theatre passes. Part of the deal with the store called for two large co-op ads.

Small-Town Promotion Started Real Early Gets Top Results.

When John Barrett, manager of the American Theatre, Roundup, Mont., wants to impress local theatre patrons with the outstanding quality of coming attractions, he jumps the gun by launching his campaign many weeks in advance. One of the reasons "Cinderella" played to top grosses was the fact that he began advertising the picture three weeks before booking. Attractive display banners were placed behind the concession counter, and teaser ads were spotted in the newspaper pages with copy, "Coming soon, Walt Disney's 'Cinderella.'"

Barrett made arrangements to post a one-sheet and theatre playdates on side poster frames of Railway Express trucks, getting an effective street ballyhoo at no cost. Insert cards were placed on doors and mirrors in the theatre. A monthly mailing piece which features items on coming shows, humorous anecdotes and Hollywood chatter included announcements on "Cinderella," hailing it as surpassing all of Disney's previous productions.

Friendly newsboys who make local and rural deliveries inserted special circulars in their papers carrying a five-column display ad mat and playdates.

The general store handling "Cinderella" frocks donated a complete "Cinderella" outfit of hat, dress, slip and panties as a door prize on Thursday before opening. The store displayed the outfit with a sign announcing the giveaway and inviting the public to get free drawing coupons. Attractive newspaper ads gave added emphasis to the campaign.

Two weeks before "The Jackpot" opened at the American, Barrett used a teaser campaign in the want ad section of the local paper. This consisted of different size slugs in reverse, giving the title and star names. Again in the want ad columns he published an announcement under, "For Sale," reading, "Palomino pony, two years old, doesn't eat much . . . Can be seen in 'The Jackpot' at the American Theatre starting, etc., etc." Other ads were scattered announcing a $2,000 diamond ring and various items which could be appraised by seeing "The Jackpot." These ads created excellent advance talk for the picture and resulted in many phone calls to the theatre from curious and interested persons. One thousand handbills were distributed to stores and homes.

Recognizing that "Treasure Island" is of special interest to school children, Barrett called the superintendent of schools to notify him of the playdates. The superintendent, in turn, sent notices to all grades, recommending the picture.

To take advantage of particular interest this program had for members of the local Rod and Gun club, due to the booking of "Beaver Valley," the president of the club was notified and he obligingly called the attention of the membership to the playdates.

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A Section of
BOXOFFICE

The Motion Picture Merchandising Guide

Promotion

PERIODICALS · RADIO · OUTDOOR · MAIL · ON-SCREEN · TELEVISION · IN-STORE · ON-TRANSIT · NEWSPAPERS

THE FASHION TIE-UP, AND HOW THE EXHIBITOR CAN BEST USE IT

Page 4

It's always "MOVIETIME, U.S.A."

. . . for 7,400,000 teen girls!

THEY'VE GOT THE HABIT! Nothing—neither snow nor rain nor TV—keeps them away from theaters. Exhibitors know it. So does Gallup, who says: "Regular movie attendance seems to begin around the age of 12. After 19 it falls off sharply."

THEY'VE GOT THE MONEY! $3,700,000,000 of their *own* money in a year, every penny of it available for spending . . . a huge share of it earmarked for boxoffices everywhere.

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New England: *Statler Building, Boston 16, Massachusetts*
Western: *400 North Michigan Ave., Chicago 11, Illinois*
Pacific Coast: *9126 Sunset Blvd., Hollywood 46, Calif.*
Southern: *Rhodes-Haverty Building, Atlanta 5, Georgia*

January 19, 1952

Promotion
SECTION

A recent issue of the advertising industry's most prominent trade paper reviews movie tie-ins and runs a check-list of guide points for a manufacturer to consider before committing himself to the tie.

As a successful case in point, the publication points to the promotion on Paramount's "Here Comes the Groom." It details all of the steps taken by the Feature Lock Ring Co., Paramount, the latter's field men, field men of Franklin and Gladney, merchandising consultants on the project, and local theatres and jewelers, as well as the local advertising and point of sale display material made available—and used.

It noted, too, that theatres were pre-sold via trade publicity and a Feature Lock ad in a trade film publication. In both cases, it referrred to BOXOFFICE and, specifically, to PROMOTION. For although it did not name the film trade paper, the ad appeared only in PROMOTION; details of the tieup were listed first in this section, which devoted more space to it than all of the other trade papers combined.

It was for such coverage of worthy promotions, promotions which can have upward reverberations on the local boxoffice, that PROMOTION was and is slanted. The Feature Lock case is not an isolated one; evidence continues to arrive that detailing such tie-ins for exhibitors everywhere is a real service to them.

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NATHAN COHEN, *Executive Editor* — LOU H. GERARD, *Editor*

JOHN G. TINSLEY, *Advertising Manager*

Sketches for "Golden Girl" fashions—period frock s given the modern touch for today's merchandising.

THE FASHION TIE-UP AND HOW THE EXHIBITOR CAN MAKE THE BEST OF IT

A Studio Stylist, Charles LeMaire, Gives His Observations On How It Can Be Used

Charles LeMaire, wardrobe and fashion director at 20th Century-Fox studios, has definite beliefs about the influence of Hollywood fashion designs on Miss and Mrs. America, about what exhibitors can do to use fashions to help promote pictures, and what studio designers can do to make clothes more adaptable for milady.

LeMaire speaks in forthright fashion; he punctuates what he says with liberal dashes of "you can quote me." He is vital proof that the era of the studio wardrobe department as an ivory tower is past, and that realism and practicality can be inserted even into movie clothes without subtracting any of the glamour with which such clothes have become identified.

STUDIO STYLIST: Charles LeMaire

'Beautiful But Practical'

His concern for projection of these clothes into commercial garments which exhibitors may use as a tie-in tool has become so well-known in Hollywood's fashion design colony that the latter are disappointed when the usual "pitch" on the subject is not forthcoming. LeMaire laughs at this as a good joke on himself, but it does not lessen his purpose.

"You change with the times. You've got to. The fabulous clothes worn by motion picture sirens of the past have given way to clothes which are beautiful but still practical, and adaptable to commercial purposes. When you can do that, you get, occasionally, a fashion promotion which reaches on down to the exhibitor at the local level, who is constantly striving for any implement for promoting and exploiting his product."

LeMaire quotes certain past Fox pictures as a case in point, and then mentions other pictures where the promotion was excellent but the picture just didn't draw. Here, too, he doesn't mind being quoted: "Where the picture just doesn't have that mysterious boxoffice quality, nothing will help," and then qualifies it by adding, "However, if what we have designed finds its way via a garment or even a still into a store window or an ad, or perhaps a magazine or newspaper layout, it must inevitably sell some tickets. How much doesn't matter too much, I think—although in the case of 'The Black Rose' I think it helped sell a lot of tickets—what does matter is that it is another link in the chain of promotion tools in the hands of exhibitors."

For a fashion stylist, LeMaire is surprisingly acquainted with numerous practical aspects of promotion. He knows about pressbooks, for instance, and wonders why more pressbooks don't highlight fashion tie-in possibilities with more detailed descriptions. He also wonders, somewhat sadly, why more exhibitors don't go after those which *are* detailed. He says that exhibitors miss the best bet of all if they don't. "Feminine interest—and male, too, you'd be surprised about that—has been, is and always will be unflagging in the matter of clothes and what's new in clothes."

His zeal for this form of promotion is very evident. He admits that he gains personal publicity from any Fox fashion promotion, especially among department stores and specialty shops and those magazines and newspapers which regularly feature fashions. And he admits that he likes this part of it, too. He amends the statement with a very pertinent observation: "No one in the production end whose job entails the creation of something which can possibly be utilized to sell the finished film on the local level can afford to ignore that challenge. It's more than a challenge—it's his job."

That kind of thinking has brought him closer to Harry Brand, the studio's advertising and publicity major-domo, and to the New York end of the advertising, exploitation and publicity department. He now treks to New York to meet with clothing manufacturers of all kinds and to huddle with them on the possibility and final rigging of the kind of tie-ins which find their way to the local level.

'Burned' by Being Ignored

LeMaire admits that oftentimes he is just groping, trying to find the handle, and that frequently he and everyone else misses fire. Therefore, he claims, he is completely justified in "burning" when a good fashion promotion is set up and then ignored by the exhibitor. But more and more exhibitors work closely in harmony with whatever store is carrying the merchandise.

Opportunities are missed, too. "In 'I Can Get It For You Wholesale,' we had a number of items adaptable to promotion of the picture. We finally decided against doing anything on the picture. One California manufacturer, who managed to see the picture at a screening well in advance of release, saw a dress he wanted to produce. I thought he was crazy; to me it was the least salable of the lot. But we gave him an okay to go ahead. The dress is still selling; the man couldn't keep it in stock; he had trouble meeting his orders. It was a simple yet smart outfit worn by Susan Hayward, it sold chiefly in small towns, where the exhibitor so rarely gets an opportunity to really sink his teeth into this kind of tie-in. Me, I'm fit to be tied every time I think of what we and thousands of exhibitors lost in the way of windows and co-op ads on just that one number.

Pick Your Tie-In Shots

Some tips for exhibitors interested in furthering store fashion tie-ins Learn enough about different kinds of clothes to be able to talk intelligently about the subject to ad, display and merchandise managers and buyers; don't try to get a window on fur coats in June, but do try the same in August (in other words, hit with the right things in the right season); even on a promotion set up on a national basis, such as "Bird of Paradise," no store is definitely committed, it still must be sold locally; once you've accomplished a successful promotion, even if it is only a window, *don't overdo it*—don't keep running back to the store on every picture with what obviously won't fit.

Dress Promotions Ready For Two Spring Films

Still pacing the fashion promotion field is 20th Century-Fox, which has come up with two more tie-ins to augment exhibitor supply of local-level working tools.

Films involved are "With a Song in My Heart," on which the company is banking for Easter release momentum, and "Pride of St. Louis," the Dizzy Dean story. Both offer definite values in definite key situations, as well as spilling over into numerous sub-key and subsequent runs.

Link in 1,000 Situations

Varden Petite, a foremost fashion house, is the link in over 1,000 situations between exhibitors and department and specialty stores for "Song in My Heart." Of these, the firm is positively committed to delivering 300 stores by dint of its own close ties with these merchants, with comparatively little follow-through required, therefore, of the theatre (see Pre-Selling Guide). In the rest, theatres should initiate the promotion immediately.

The tie is based on Varden's adaptations of eight garments—evening gown, cocktail dress, street dress and all-purpose women's suits—worn by Susan Hayward. Adaptations have been made directly from sketches by the studio's wardrobe director, Charles LeMaire, have been simplified and shorn of unnecessary trimmings in order to fit them into the moderate price range.

The manufacturer has already contacted each retail outlet, (well in advance, it may be noted, of the film's Easter release). It has used an introductory letter, circulars and brochures and has already received some response from stores, accepting the promotion fully and contingent only on the garments' general salability. Backing it to the trade is a four-color page of editorial material in the February issue of Town and Country magazine. Ad mats with film credits have also been provided all outlets.

Create 'St. Louis' Dresses

Title value has been shifted to reflect municipal pride in its young fashions industry as the prop for the "Pride of St. Louis" promotion. The city has been thriving during the past decade as a growing center of clothing for teenagers, which in turn was an offshoot of the shoe industry, long centered in St. Louis. The city's manufacturers of young misses fashions, therefore, have banded together with Fox and Photoplay to hail their respective industries as "The Pride of St. Louis."

From this comparatively thin thread, a substantial promotion piece has been worked out. It breaks in the April issue of Photoplay (on the stands in March), in five editorial pages featuring the film's stars, Joanne Dru and Dan Dailey, the former in a "St. Louis" dress and Dailey in the Cardinal baseball uniform.

Exploitation Brochure on 'Aladdin' Based On Test Promotions in Pre-Release Dates

Its Arabian Nights story genesis, suggesting spectacular settings, fantasy and romance garnished by not-too-heavily veiled beauties of the sultan's harem, furnished Monogram with a made-to-order publicity and exploitation campaign for its Cinecolor special, "Aladdin and His Lamp"—an important facet of which is a merchandising tieup blueprint which the company has developed to near-saturation proportions.

The picture was accorded more than 30 pre-release test engagements during the recent Christmas holidays, out of which salient findings were compiled as material for a brochure incorporating suggestions which are being made available to exhibitors booking "Aladdin" for regular runs. Starring Patricia Medina and John Sands, and produced by Walter Wanger, the feature has a January 20 national release date.

In on Lamp Promotion

A major and logical merchandising liaison was that effected with Aladdin Industries, Inc., of Chicago, on behalf of that company's lamp products. Participating are more than 60,000 department and furniture stores and other shops. Sands and Miss Medina posed for special advertising art for the lamp promotion, and color posters were prepared for counter and window displays, with the two stars pictured in illustrations and copy.

Aladdin Industries scheduled display advertising based on the same text, with newspaper advertisements keyed to local playdates. The lamp manufacturer also is sponsoring a coloring contest and supplying the prizes therefor, this promotional venture having been arranged by Monogram with Aladdin Industries' advertising agency, William Hart Adler.

Also of saturation nature is a Lux Soap tieup, wherein Miss Medina, billed as the star of "Aladdin and His Lamp," endorses that product. A four-column by six-inch advertisement especially prepared for Lux by the J. Walter Thompson agency, has appeared in 32 of the nation's largest daily newspapers, with copy informing that the actress is "soon to be seen in Monogram's Cinecolor production, 'Aladdin and His Lamp.'"

NOVEL LOBBY TRAILER—Being made available, on a reservation basis, to theatres playing Monogram's "Aladdin and His Lamp" is this unusual lobby exploitation device. The machine projects a color trailer in a cabinet representing a television receiver. Using 16mm film, the fact that the display simulates a color-TV presentation is said to exert considerable attention.

Matching the penetration by advertising and promotional devices is the large volume of copy in news and photograph form dispatched to magazines and newspapers by Hollywood correspondents. The picture's elaborate sets and photogenic "harem girls" were the source of considerable art and story coverage.

Exhibitors are being aided in achieving maximum exploitation results by a voluminous "showmen's kit" prepared by Monogram's exploitation staff. The kit, a portfolio containing scene stills catalogued for tieup suitability with numerous types of stores and merchandise, is being made available to first run situations. Many of the stills were posed with commercial tieup possibilities in mind. Each photograph is accompanied by tieup copy dramatizing the merchants' wares as well as the movie, the copy being suitable for showcard layouts as well as for newspaper advertising texts.

Another novel exploitation accessory is a series of stills of six of the "harem girls" who appear in the film, specially posed to facilitate making poster enlargements for theatre lobby panels. The "harem" series is available in scene mat form as well.

Variety of Tie-Ins Set For 'Aladdin' Release

Tieup tidbits, as arranged by Monogram on behalf of its Cinecolor fantasy, "Aladdin and His Lamp," included:

The Early California Brand olive cannery is using photographs of the harem lovelies in magazine and newspaper advertising . . . A four-color comic page herald on "Aladdin" has been made up by Sponsored Comics, Inc., of Hollywood. The throwaway, of tabloid size, provides space on one side for a theatre imprint and ad on the movie attraction . . . Associated Press-World Wide Photos shot camera impressions of the harem beauties and other cast personalities for use by newspapers subscribing to the AP service.

New Promotional Togs For 'Snow White'

New Victor Albums, Books, National Biscuit Co. Among The Campaigns Set For Disney Reissue

Walt Disney's "Snow White and the Seven Dwarfs" is being dressed in new promotion togs for its reissue, which starts its regional distribution with mass New England day and date bookings in February.

Most of the important Disney character merchandise licensees have re-tooled to produce the same style of merchandise store campaigns which gave the original release much of its exploitation impetus. Fresh promotion will be given the music, too, and a promotion with the National Biscuit Co. will tie the latter's spring bread campaign to the film via two million plus fill-in pictures of Snow White.

Merchandise Is Ready

Most of the merchandise is ready now. Leading the list is Dell Publishing, whose "Snow White" comic book is ready for the stands. Simon & Schuster is prepping numerous releases, including the Big Golden book, a reprint of the Little Golden book and two new Little Golden records, in addition to the two already in the catalog. The new records are "The Dwarfs' Washing Song" and "The Dwarfs' Yodel Song." Already in stock are the hardy perennials "Hi-Ho, Hi-Ho" and "Whistle While You Work."

Concentration on plugging all of the music, especially such added favorites as "I'm Wishing" and "Some Day My Prince Will Come," began early in January on both radio and TV, with RCA-Victor chipping in on this activity to promote the reissue of its album. Latter has new cover art, a 22-page story-telling insert, and will be backed by a point of sale display program. A single story-telling record will also be released.

For Store, Theatre Sales

Definitely set for store and theatre sale are dolls, costumes, costume jewelry, balloons, toys of all kinds, scarves, school kits, books, jigsaw puzzles, games, soaps, puppets, handbags and wallets. (See PRE-SELLING GUIDE.)

National Biscuit's program is a full one. In addition to the fill-in pictures it will use 15,000,000 bread end labels; 80-line newspaper ads in a national campaign; four-color, one-third of a page announcement ads in comic sections, and 50,000 pieces of store material, including window posters and counter aprons in bread outlets to advertise the free fill-ins.

RCA-Victor album, Golden Records singles, will be reissued, in new jackets, to merchants nationally in time for helpful theatre tie-ins. They are also available for theatre sale. (See Pre-Selling Guide for information on all "Snow White" merchandise.)

All of the licensees, plus RCA-Victor, have set plans to tie in to the New England premiere, which is spearheaded by the region's First National chain food stores, comprising 979 supermarkets and food stores in six states. National Biscuit bread is sold in the east, south and New England.

The chain is sponsoring a contest to find a Snow White and a Prince Charming and the most popular school teacher in New England to act as their chaperon. It is plugging the contests with 300,000 extra lines of newspaper ad space in about 70 cities, and will distribute several million application blanks and voting coupons. Votes will be turned over to the Yankee radio and TV network, also tied in, which will supervise auditions and vote counting.

'Casper' Getting Build-Up

"Casper, the Friendly Ghost," Paramount's newest cartoon star, is approximately eight years old, and branching out into other fields. He is already the leading character in a comic book of over one million circulation, makes children's records, and is being licensed for toys and novelties.

Capitol Backs 'Song Party'

Columbia's Screen Snapshots reel, "Jimmy McHugh's Song Party," has been receiving promotion via 1,500 disk jockeys, music stores and Capitol Records. A page in Capitol's house organ was given to the tie-in, with half a million reproductions distributed throughout the United States and Canada.

Wald-Krasna Seeking Closer Store Liaisons

Initial Planning Is Hooked Specifically to Stimulating Revival of Feminine Matinee Attendance.

Closer liaison between the community's department stores and theatres, spurred by the increasing necessity for getting people out of their homes and into shopping areas, takes another step forward in the Wald-Krasna announcement of a cooperative exploitation campaign with the National Retail Dry Goods Ass'n.

Even though too many details of the promotion are not yet available, the very fact of even such a first step with the NRDGA is of importance, for the association includes in its membership nearly every major department store in America.

Tied to Shopping Idea

Initial planning is tied specifically to reviving the matinee trade, with the campaign to be hooked to the slogan, "Shop and See a Movie," and is therefore an offshoot of the producers' campaign to get feminine audiences back into theatres. Present calculations call for the first test of the plan on the current W-K production for RKO, "Clash By Night."

A number of exhibitors have already been contacted by the producers and have reacted favorably to the idea and its inherent possibilities, including a new wrinkle—special-price matinee seats to be distributed through the stores themselves. Obviously, in order to really cement such a program, the stores would make available window space, especially if there were any national merchandise tie-ups (and there will be on "Clash By Night"), and would use its advertising and publicity facilities in local media to back up the venture.

Reticent on Promotions

Until now, the NRDGA has rarely seen fit to recommend tie-ins with the film industry. One exception that proved the rule was Fox's "Miracle on 34th Street," which was filmed mostly in Macy's of New York, and constituted an unplanned but still vital public relations fillip for all department stores.

Exhibitors should bear in mind that the NRDGA is an association, that it can merely recommend a plan of the sort it is considering for W-K, and that no store feels impelled to tie in merely because the association recommends it. However, the NRDGA does carry much weight and influence among its members, who have discovered that following its promotional recom-

mendations is usually good practice.

No matter on what production the plan is finally solidified, exhibitors must remember that they, too, must contribute equally in time, effort and money to make any such tie-in workable. It must be borne in mind, too, that the first such promotion will set the pace for others, if successful, or kill the whole conception for a long time. Store display space alone is invaluable; linked to other cooperative possibilities, this "Shop and See a Movie Campaign" can do some long and short range stimulating of the boxoffice.

Preoccupation with women audiences has marked Wald-Krasna production and exploitation activity. For the "Blue Veil," they have already addressed numerous women's organizations, with Wald doing the brunt of the circuit, addressing, among others, representatives of the General Federation of Women's Clubs, which represents 20 million women nationally.

Seven National Tie-Ups For 'I Want You'

Seven national tie-ups give exhibitors good promotion latitude on Samuel Goldwyn's "I Want You," slated for national release in January. Tie-ins provide for local outlet exploitation in every case but one, thus making the RKO release the best bet of the month in this regard.

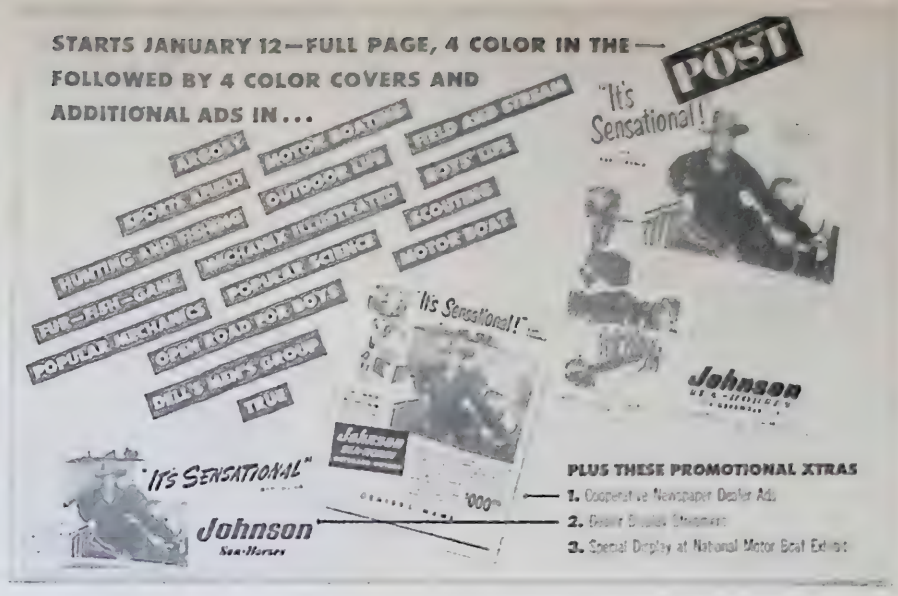
Farley Granger is the main support for the promotion pegs. Selected as the "man who most exemplifies distinction in formal dress," by the Formal Wear Institute, his posed still is used by Northcool Clothes in Life, Collier's and the Saturday Evening Post ads, with film credits, and as the hub of counter displays and mats to retailers.

Sherman bow ties adopts the title in national advertising, using the line "I Want You" to wear a Sherman Bow Tie, and is accentuating the campaign at local levels with counter and window displays.

Hanway Ties, sold through the national department and variety store chains of Scott, Burr, and Butler Bros. (about 350 stores), is also using Granger for local newspaper ads. Larger stores are using single ads in all local dailies, along with display pieces provided by the manufacturer. Smaller stores will use ads in some instances, displays in all.

The Lux soap continuing newspaper ad campaign is given to Dorothy McGuire, with film credits, in 60 key cities, with space being provided for theatre and playdate; the Cigar Institute is running ads in Life for December and January which feature Granger and Robert Keith; Robert Burns cigars uses Dana Andrews in its continuing personality campaign via full-page color ads in Life, Saturday Evening Post, and Time; Royal Gelatin desserts employs Andrews and Granger on 40 million packages of the product, plus the regular small newspaper ads and grocer displays with picture credits.

(See National Pre-Selling Guide for Tie-in Tips.)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FOLLOWED BY 4 COLOR COVERS AND
ADDITIONAL ADS IN...
POST
"It's Sensational!"
"It's Sensational!"
Johnson
PLUS THESE PROMOTIONAL XTRAS
1. Cooperative Newspaper Dealer Ads
2. Dealer Display Streamers
3. Special Display at National Motor Boat Exhibit

FOLLOW-THROUGH BY PRODUCER AND MANUFACTURER

Both the manufacturer and distributor of the tie-in product and the producer and distributor of the film are following through on the Johnson "sea-horse" promotion created for Warner Bros.' "Distant Drums." This is an example of follow-through by all parties involved to get the maximum cooperation at the point of sale.

In this instance, the Johnson people are running four-color advertisements in more than 15 magazines—predominantly men's publications—in which the picture of Gary Cooper as he appears in the film gets the big play. In addition, the company is sending cooperative newspaper ad mats, dealer display streamers and other promotional materials to dealers all through the country.

Warner Bros., on the other hand, is sending the promotion piece reproduced above to its branch offices and to exhibitors to inform them of the tie-up and to urge participation at the local level in the campaign.

Bantam Books and Decca Records Create Selling Aids for 'Death of a Salesman'

A number of approaches to win the class-type audience have been developed for "Death of a Salesman," the prize-winning play which Stanley Kramer produced for Columbia Pictures. The movie, starring Fredric March, has just had its first playdates in order to qualify for the Academy Awards, but a national release has not been set as yet.

Tack Card Created for News Stands, Magazine Counters and Bookstores.

Bantam Books, the pocket-size publishing house, will have a special edition out in time for national release dates. A newsstand tack card has been created which says: "Read This Pulitzer Prize Play—See the Extraordinary Motion Picture." Exhibitors who contact local distributors of Bantam Books will find the organization helpful in arranging for displays.

Bantam Books also has mailed postal card advertisements to more than 2,500 Little Theatre and civic theatre groups, to publicize both the book and the forthcoming picture. All local theatrical groups, however, are good contacts for exhibitors to make on this type of a motion picture.

Decca Records has recorded the play, and two window cards have been created for use by record shops and music stores.

These accessories can be obtained on request from Columbia's home office exploitation department, 729 Seventh Ave., New York.

HOW A NEWSREEL THEATREMAN PROMOTES SHORTS SUBJECTS

RUSSELL McGEE

By RUSSELL McGEE

Before the double feature came along, Educational Pictures, one of the largest short-subject producers, used to advertise with the slogan, "The Spice of the Program." In the newsreel theatre today, short subjects are not just program seasoning—they are the program.

The newsreel theatre was developed primarily for those with a hunger for world news. There is a large segment of the public that is not satisfied with reading a written account of headline news; they are not satisfied unless they get a graphic perspective on places and people they hear about or read about.

More recently, television has had an important influence on attendance on newsreel theatres. Many newsreel theatres have been forced to add feature films to their programs in order to remain in business. Others have converted to "art" theatres, playing pictures which have no mass appeal but do attract a selective audience.

A Profitable Operation

Here in Grand Central, we find enough people who still want to see newsreels and short subjects to make operation profitable. Unlike the conventional theatre, we do not require extensive exploitation to attract our audiences. We feature a distinct type of entertainment which has sold itself to the public. The people like it and come back again and again. They have been educated and know they can expect to see the finest in travelogs, sports reels and cartoons on our programs. Our newsreel is usually limited to about 12 minutes because the companies pool much of their material and there is duplication.

Our advertising is confined exclusively to the poster frames around the front entrance and boxoffice. Here we post the news headlines currently on the screen, plus descriptive copy and titles of short subjects. Sometimes we use a 40x60 or a one-sheet to play up a subject of exceptional interest. When stills are available we use them, too, to supply a graphic selling medium.

As previously noted, our programs are our strongest promotion medium. We play to a critical audience composed partially of Westchester commuters—wives waiting for their husbands to pick them up after a shopping sortie. Frequently it is the husband, finished with his office chores, who is waiting for his wife, or perhaps the next train departure.

Salesmen form another lively section of our audience. They have appointments in the large office buildings surrounding the area and with time on their hands find the Newsreel Theatre convenient, entertaining and educational in the sense that they must be well informed on world events in order to carry on topical conversations with their prospects.

Aside from the few regular patrons who live in the neighborhood (this is by no means a residential section) and a few travelers trying to kill time between trains, the balance of our patronage comes from people who work in the neighborhood. They come in during their lunch hour, find our admission charge reasonable, the length of the show, about 55 minutes, perfect for convenience, and enjoy our special form of entertainment. Peculiarly, lunchtime, from 11:30 to 2:30, is our peak rush period.

We change programs at 5 p. m. every Tuesday and Friday. It is surprising how many people have caught on to the fact that by coming in on these days about 4 o'clock, they can see both the outgoing and incoming shows for the price of one admission. We like it, too; it gets our new show off with a crowded house.

We cater to a discriminating audience at all times. They are the same clientele who patronize the "arty" type of feature films and their tastes are similar. There are few youngsters in the audience. Our program appeals mainly to mature persons, predominantly in the middle ages—even older. For that reason, short subjects which find favor in the conventional theatre, like musicals and popular bands, are not acceptable to our patrons.

Here the accent must be on such subjects as sports, travel, sophisticated humor and, of course, the universal favorites—cartoons. Documentaries go exceptionally well, although we are constantly faced with a scarcity of these subjects. The March of Time was undoubtedly the most popular of the documentaries and the decision to stop producing these two-reelers will not improve our product situation. The RKO Radio series of documentaries meet with general approval. Travelogs, especially the FitzPatrick series, when they are good, are warmly received. Warner Bros.' Traveling Sportsmen subjects are well liked as are that company's older documentaries which are reissued regularly.

Patrons Like the Cartoons

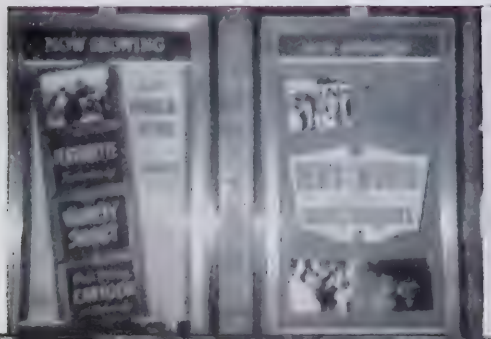
While the hoke-type of comedy is strictly taboo with our patrons, they do enjoy the Candid Microphone and Pete Smith Specialties. Our audiences have come to expect a cartoon on every program and we try to please with their favorites—Tom and Jerry, Bugs Bunny, Woody Woodpecker, etc.

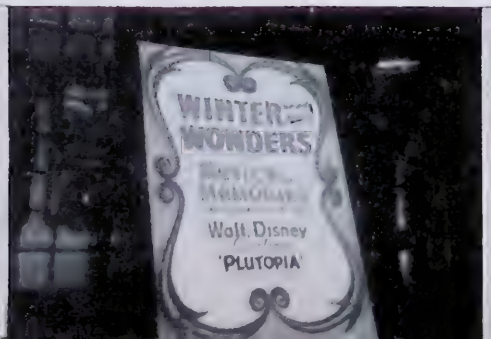
Our newsreel is compiled and edited to cover the most interesting subjects. We have to be careful about screening subjects which place transportation industries other than the railroads in too favorable a light. The theatre is leased from a railroad company and we are subject to inspection under the terms of our contract. The railroads are pretty jealous of their status in the field of transportation and are not too happy when news events are shown which depict the airlines or bus companies favorably.

Because of our location in one of the great travel terminals of the world, we do not have to advertise too much. Our poster frames serve our current needs; there are directional signs in the corridors, and a sign on the marquee of the terminal at Lexington avenue and 44th street brings the stranger to our boxoffice.

Meantime, for the bulk of our patronage, we will continue to depend on all those people who like short subjects and topical films and who prefer their film entertainment in abbreviated program length.

Poster frames adjacent to boxoffice in Grand Central list program subjects. News headlines are featured in frames on opposite side of the entrance. At right, Technicolor short and Disney cartoon are billed in 40x60 easel directly in front of the entrance. The Embassy newsreel theatre in New York also uses a good many sidewalk and vestibule frames to exploit current attractions. At the right, Julian B. Armel, manager, is shown next to a lobby poster advertising a prewar issue of March of Time.





ALL READY FOR YOUR *Showman's Touch!*

MONOGRAM'S

ALADDIN AND HIS LAMP

COLOR BY CINECOLOR

4-COLOR NEWSPAPER SIZE COMIC STRIP FLASH

Packed with eye-appeal and action-appeal, this sensational herald is aimed right at the millions of comic book readers — a ready-made market for this kind of movie.

LUX NEWSPAPER CAMPAIGN

Quarter-page Lux ads featuring Patricia Medina, with strong billing for "Aladdin", appear in 32 key cities. Total newspaper circulation of this campaign will reach 48 million.

☆

WOMAN'S PAGE PROMOTION BY OLIVE DISTRIBUTORS

Merchandising co-operation from the packers of Early California Olives sells "Aladdin" on the woman's page of hundreds of newspapers and magazines.

☆

HAREM BEAUTY PEEP SHOW

"The most gorgeous harem beauties in the world" are at your service. Pictures of these luscious lovelies will give you a lobby peep show that'll have them drooling.

NATIONAL TIE-UP WITH 60,000 LAMP DEALERS

Aladdin Industries, Inc. of Chicago, one of the country's top electric lamp manufacturers, is all set to sell the picture with posters, window displays, newspaper ads and local contests.

SPECIAL EXPLOITATION KIT

A promotion-packed kit with special stills for 17 merchandising stunts is all ready for you. Order one the minute you book "Aladdin" and tie-up your town!

Monogram Pictures presents A WALTER WANGER Production "ALADDIN AND HIS LAMP" starring PATRICIA MEDINA and JOHN SANDS with Richard Erdman • Produced by Walter Wanger • Directed by Lew Landers • Screenplay by Howard Dimsdale and Millard Kaufman

U. S. Forest Service Tops Trio of Ties For 'Red Skies'

Insurance Agents, Lumbermen Also Request Local Members' Aid in Theatre Campaigns.

The United States Forest Service leads a trio of national agencies, operating in allied fields, who have placed their local level promotion availabilities behind "Red Skies of Montana."

Others are the Fire & Safety Committee of the National Ass'n of Insurance Agents, and the National Lumber Manufacturers' Ass'n.

A special letter has already gone out to every forest range branch in the country, signed by Clint Davis, national director of cooperative forest fire prevention, urging these branches to tie in with theatre playdates, which will be supplied through the service via Fox. Branches will make themselves available for publicity planting via interviews of personnel and various aspects of forest ranger duties; fire fighting and other equipment will be loaned for theatre and merchant display wherever possible.

Record Spot Announcements

As a start the service has recorded 30 and 60-second radio spots, featuring star Richard Widmark and plugging the film. This is the first time in the history of the service that it has tied to any sort of commercial venture in its broadcasting of its message of forest fire prevention. Average use of these spots is two to three times weekly over a period of six months, on about 500 radio stations. For exhibitors using radio, similar Widmark spots will be available on a transcription platter.

The National Ass'n of Insurance Agents has over 30,000 members, with local chapters in practically every town in the nation. Its interest in the film is naturally a primary one, that of general fire prevention. It is heralding the tie to its members via its house organ, "American Agency Bulletin," and requesting members to check with theatres immediately on playdates, so that a program can be evolved.

Insurance Agents Tie

Possibilities in this kind of tie are endless, for insurance agents make personal contacts constantly on their daily rounds, and can be counted upon wherever the tie is made to distribute cards, brochures and almost any kind of literature selling the film and fire prevention together. Exhibitors should be careful, however, to see that any literature doesn't make the film appear as a documentary for fire prevention. Some other possibilities include mail stuffers, insurance offices displays using accessories, and lobby displays of home fire fighting equipment. Many companies have literature on home fire hazards, which in some cases can be imprinted with title, theatre and playdate.

Fire fighting equipment used for training new forest rangers makes excellent lobby displays, can be obtained through U.S. Forest Service local or regional offices.

The Lumber Manufacturers' Ass'n is a powerful one, with 24 affiliated associations nationally. It, too, has a primary stake in widest possible publicity dissemination on the picture, for it loses millions of dollars a year in forest fires. It is using the cover of its house organ, "National Lumber News," to acquaint all members with the film and urge them to aid exhibitor campaigns. For this tie-in, co-op ads from local associations and lumbermen are a distinct possibility. Displays of logging and mill equipment, banners on lumber and building supply trucks and herald distribution by these companies are other avenues.

(See PRE-SELLING GUIDE for names and addresses of contacts for aid, information.)

Peggy Dow Is Featured In McCall Article

Peggy Dow and Janet Leigh are spotlighted in the February issue of McCall's. Article on Miss Dow is titled "A Movie Star Goes Home," and gives a graphic description of her visit to her home town of Athens, Tenn., with credits to her latest film, "I Want You."

Janet Leigh feature is a two-page picture spread in which she demonstrates a new beauty makeup technique. Credits go to "Jet Pilot" and "Just This Once."

Another beauty article features two MGM starlets, Debbie Reynolds and Leslie Caron, with credits to "Singin' in the Rain" and "Glory Alley."

Look Spread to 'Drums'

Look's issue of January 29 features a two-page spread of the underwater sequence fight in "Distant Drums" between Gary Cooper and the Seminole Indian chief portrayed by Larry Carper.

The spread also details picture's Technicolor shooting on location in the Florida Everglades.

Seventeen Lauds Judy Garland, WB's 'Dreams'

February's Seventeen adds its applause to that of the nation in a photo spread of Judy Garland under the label, "This Is America Singing." Stills used show scenes from her top-grossing hits, including "The Wizard of Oz," "Love Finds Andy Hardy," "For Me and My Gal," "Meet Me in St. Louis," "Easter Parade' and "Summer Stock."

The article terms her "better, lovelier, more moving than ever."

"I'll See You in My Dreams" gets the magazine's accolade for February, with bows to Danny Thomas and Doris Day. Other reviewed films are: "Sailor Beware" (Martin and Lewis); "Death of a Salesman," "The Wild North," "Boots Malone," "It's a Big Country" and "Room for One More."

Special quarter-page spot rounds out the issues movie coverage with "Navajo," Lippert release of the full-length documentary about a seven-year old Indian boy caught between two cultures.

Pajamas as Contest Prizes For UA's 'One Big Affair'

An unusual tie-up between the Rutledge Pajama Co. and United Artists has been arranged for "One Big Affair," forthcoming Evelyn Keyes-Dennis O'Keefe romantic comedy.

The tie-up, set with Rutledge executives by UA special events director Lige Brien, will have "One Big Affair" featured in Rutledge promotional activities in conjunction with the release of the picture.

Keyed around one scene in the comedy of a schoolteacher on the loose in Mexico, a nationwide contest is being prepared, which will feature as prizes dozens of pairs of the fashionable apparel.

"One Big Affair," a Benedict Bogeaus production, was filmed on location in Mexico, with Mary Anderson and Connie Gilchrist heading the supporting cast.

More Post Stories for Films In Hal Wallis Purchase

More Saturday Evening Post stories will be coming to the screen from Paramount in the next few years, via the Hal Wallis purchase of the screen rights to 80 of William Hazlitt Upson's world-famous Alexander Botts Earthworm Tractor short stories.

The stories first appeared in the Post in 1927, and have been running there regularly ever since. Wallis will use most of them as source material for Martin and Lewis starring vehicles.

Pre-selling value of the films derived from the material will be exploited via Post and Earthworm Tractor credits in all advertising and theatre accessories. Further local promotion avenues will be open via local Curtis distributors and newsstands.

MAGAZINES

Columbia, Universal Show Biggest Jumps In '51 National Magazine Advertising

Outlook for Expanded Campaigns in 1952 Is Bright; $3,220,782 Spent in 9 Months

Despite a very slight decrease in actual expenditures, film company advertising in national magazines showed some very healthy percentage jumps for the first nine months of 1951, as compared to a similar period for the preceding year.

Encouraging to exhibitors who recognize and look forward to the pre-selling values of national media ads were the substantial gains registered by Columbia and U-I, and the continued, heavy emphasis on national magazines employed by RKO and MGM.

391% Rise for Columbia

Columbia's percentage rise was 391 per cent, a reflection of an increase in top-grade product which began to make itself felt with films like "Born Yesterday" and, with the addition of producers like Stanley Kramer, will probably show another percentage jump for 1952. Already set for a heavy schedule is the latter's "Death of a Salesman," which teed off in five publications late in December, to be followed by two-color spreads in Life and Look late this month. Ads in fan and additional national magazines are in the works.

"Salesman" December insertions are indicative of continued company tendencies to pick its spots in trying to nail down specific audiences as well as the general consumer market. The Atlantic Monthly, Harpers, Saturday Review of Literature, the New York Times magazine and the New Yorker ads were timed not only for New York-Los Angeles openings, but to appeal to these media's readers appreciation of the Pulitzer Prize play by Arthur Miller. And although such media as Harpers find the bulk of their circulation in key cities, cosmopolitan situations, they also circulate and exert a strong influence nationally, especially in college towns and in most high school English departments.

Universal Ups Budgets

Most promising fledgling is Universal, which along with its recent pronouncement of increased promotion and exploitation budgets, intends to increase its national advertising expenditures to support a heightened program of top-grade product. Campaign will probably stick close to the format worked out by David Lipton last year—saturation bookings on a national scale supported by spreads in such media as Life, Look and the Saturday Evening Post, listing the theatres and towns in which the pictures will open. U-I spent 135 per cent more in general national media for 1951 than in 1950, and from present indications will show a corresponding boost for 1952.

Consistent leader in the field, RKO actually showed a decrease in general magazines of 15 per cent, but the latter figure is misleading, caused by the elimination of farm journals entirely. At the same time, the company boosted its newspaper spending for national copy by 82 per cent.

RKO ads continued to level on hard-selling copy, terse and direct, with generous art, most of it straight photo in order to capitalize on star values. The Jane Russell physique continued to make the biggest splash.

Fox, on the other hand, made a big farm journal splash during the year, almost all of it concentrated on the "David and Bathsheba" campaign. The Biblical theme and story were figured to have top appeal for rural patronage. Overall, Fox expenditures dropped 65 per cent. This, however, was no indication of any particular policy; rather, a careful screening of its product to determine which films lent themselves to these campaigns. Its newspaper section budget was upped 3 per cent.

Makes Biggest Cut

Biggest cut was registered by UA, which trimmed 76 per cent. This was expected: the new regime in its first year of operation, facing the necessity of showing a profit and hard-pressed for product, had to forego national insertion wherever there was any doubt that the product merited such. With the new year, and with more of this kind of product to support, UA's magazine spending should show a marked increase.

Metro's magazine campaigns continued on the same even keel. It ranked second in spending to RKO, and continued to place much of its emphasis on the institutional selling of all of its product via its regular, assigned space and place in the top consumer media.

Publishers' Information Bureau compiled an overall figure of $3,220,782 for spending by nine distributors during the nine month period, as compared to $3,361,361 for the 1950 comparable period. Revenues for the last three months of the year will up the overall total considerably.

NATIONAL PRE-SELLING GUIDE

A report on new films for which national pre-selling campaigns have been developed. Listed with each picture are tie-ins which have been created, plus tips to exhibitors on how to use these pre-selling aids to exploit the picture locally.

CHICAGO CALLING — UA — Rel. Date Jan. '52

LOCAL TIE-UP STILLS: Pet shops, jewelry stores. Order from National Screen, Stills No. CC-A8, CC-A11.

THE CIMARRON KID — U-I — Rel. Date Feb. '52

HOLLYWOOD BREAD: Newspaper ad, 180 lines, for use by Hollywood Bread franchise holders nationally. Ad features Tyler, film credits.

TIE-IN TIPS: *For information franchise holders your territory, address National Bakers Services, 100 West Monroe St., Chicago, Ill.*

DEATH OF A SALESMAN — Columbia — Rel. Date Jan. '52

BANTAM BOOKS: Issuing pocket-size edition in novel form as revised by author Arthur Miller, slanted at tieing to film's playdates.

TIE-IN TIPS: *Bantam distributing three-color 22x28 posters and smaller tackcards crediting film and using key art work from ad campaign. Local promotion will be handled via Curtis Distribution, which is always very cooperative on theatre ties. Contact local Curtis distributor for sniping display material with theatre and playdate, truck posters. If no distributor your situation, contact Ian Ballantine, Bantam Books, 25 W. 45th St., N. Y. C.*

DECCA RECORDS: Has album of the complete play, which it will promote in conjunction with playdates.

TIE-IN TIPS: *Album is expensive at $12.85, should interest record shops in co-promoting via ads, displays. Offer lobby display in return for triple tie-up with radio station contest, album prize, playdate. Accessories available include window streamer, available mat form size 9½x18, from Columbia home office exploitation department; window card, 22x18, three color, silk-screen processed, easel-backed, with room for sniping theatre and playdate, from Sterling Signs, 60 W. 18th St., N. Y. C.; cost $1.50 (minimum order, 10); counter card, 11x14, easel-backed, with room for sniping theatre and playdate, from Ideal Studios, 160 W. 46th St., N. Y. C., price 75 cents each, 100 or more at 50 cents each.*

LOCAL TIE-UP STILLS: Beverages and luggage, both featuring Fredric March. Order stills from National Screen.

FLAME OF ARABY — U-I — Rel. Date Feb. '52

FULL-COLOR STILLS: Developed for low-cost lobby and other use by U-I, and offered for first time via National Screen, at cost, $2.00 per set of eight.

TIE-IN TIPS: *Stills are brilliant in tone, have high-gloss finish, sharpness of detail. ..Excellent for advance lobby use to sell any Technicolor attraction, and for store tie-ups on any color merchandise.*

LUSTRE-CREME: Using Maureen O'Hara in color national advertising —Life, Look, Ladies Home Journal, Cosmopolitan, Seventeen, This Week, American Weekly and Sunday magazine sections. Dealer tie-ins locally include window and counter cards.

TIE-IN TIPS: *When making display tie-in, the full-color stills described above will make excellent supplements for all windows. Lustre-Creme sold all drug and department stores; check Colgate-Palmolive-Peet distributor for local cooperation.*

TEASER TRAILER: One-minute; free from local U-I exchange.

HERE COME THE NELSONS — U-I — Rel. Date Feb. '52

H. J. HEINZ-AMERICAN BROADCASTING CO.: Former is sponsor of Nelson's weekly radio show over latter's network, once weekly. Both combining to aid in merchandising film locally.

TIE-IN TIPS: *ABC outlets and Heinz thoroughly briefed, will co-op on ads, displays, special streamers for Heinz "57 varieties." Contact local ABC station immediately, also local Heinz distributor, for working details and requirements of the tie-up.*

SPECIAL EXPLOITATION KIT: Contains elaborate material and information assembled as supplement to pressbook, with greater assortment of stills and publicity material and mats. Obtainable free from U-I exploitation department, 445 Park Ave., N. Y. C.

I'LL SEE YOU IN MY DREAMS — Warner Bros. — Rel. Date Jan. '52

SPECIAL MUSIC ACCESSORIES: Special streamers for music and record shops prepared by Feist, Inc., plugging the title song with film credits. Columbia Records distributing one-sheet to record dealers nationally, plugging special Doris Day-Danny Thomas album and film. Also available: free title sheets on sheet music.

TIE-IN TIPS: *Check local Columbia records distributors to see that one-sheets have been distributed to stores. Provide stills for closer record shop tie-ins, same for stores selling sheet music. Get streamers and one-sheets sniped with theatre, playdate.*

IT'S A BIG COUNTRY — MGM — Rel. Date Jan. '52

QUALITY BAKERS OF AMERICA: Using 6-column, 14-inch ads in 500 newspapers, Gene Kelly and Janet Leigh, with film credits.

TIE-IN TIPS: *Exhibitors in situations where QBA member bakers are located should contact newspapers immediately for tie-in credit line. Check on all display material. This is continuing tie-in which has produced excellent co-op ad and indoor and outdoor displays.*

LOCAL TIE-UP STILLS: Gene Kelly and Janet Leigh, for candy, jewelry, leather goods. Order from National Screen.

THE OLD WEST — Columbia — Rel. Date Jan. '52

GENE AUTRY TIE-IN MERCHANDISE: Offers local dealer ad mats, window and counter displays and other promotion material via manufacturers of numerous and varied products.

TIE-IN TIPS: *Names of manufacturers available through exploitation department, home office, 729 Seventh Ave., N. Y. C. Local retailer names available by contacting manufacturers. Most will work with exhibitors on co-op giveaways for openings, prizes for contests.*

SPECIAL ACCESSORIES: Fan photos, set of four, autographs, 4x5 glossy, price $8.00 per 100 sets, shipped prepaid from Craftsmen Photo, 245 W. 55th St., N. Y. C.; full color autographed fan photo, 8x11, price $9.50 per thousand, shipped f.o.b. from Western Printing and Lithographing, North Road, Poughkeepsie, N. Y. Space at bottom for local theatre imprinting. Also 40x60 cutout, full color, Autry and Champion, for use all Autry films by merely changing snipes; good for merchant window display tie-ins as well. Order from National Screen.

RECORDS: Numerous Autry recordings, especially children's, good for music shop tie-ups, disk jockey promotions.

TIE-IN TIPS: *For aid, information, contact: Don Law, Columbia Records, 799 Seventh Ave., New York, N. Y.*

PRIDE OF ST. LOUIS — 20th Century-Fox — Rel. Date April '52

ST. LOUIS FASHION CREATORS-PHOTOPLAY MAGAZINE: Joint fashion promotion, breaking in Photoplay April issue (out in March) with editorial and ads, based on St. Louis as manufacturing center for teenage clothing, shoes. Promotion starts St. Louis with film's premiere, will be spread to cities and towns nationally by Photoplay and manufacturer field forces. Latter supplying ad mats, stills, reproductions of Photoplay layout.

TIE-IN TIPS: *Photoplay store tie-ins usually good. Release of film concurrent with opening of baseball season and selling of spring clothes in stores is good basis for cooperation. For name of local stores, contact Jean Gardner, St. Louis Fashion Creators, 915 Olive St., St. Louis, Mo., or Jacqueline Neben, Photoplay, 205 E. 42nd St., N. Y. C. They will provide any possible aids and information. In most cases, exhibitors who find it possible to make the tie will need supply only stills, accessories.*

RED SKIES OF MONTANA — 20th Century-Fox — Rel. Date Feb. '52

U.S. FOREST SERVICE: Endorsing film and urging cooperation of all forest ranger branches, federal and state, via special letter detailing theatre promotion possibilities. Service also recording 30 and 60-second spot announcements with film's star, Richard Widmark, which it uses regularly on radio stations throughout the country. Latter will use good film credits, averaging three spots per week over approximately 500 stations.

TIE-IN TIPS: *Check U.S. Forest Service, Washington, D. C., for location forest ranger branch your situation. Check State Conservation Department for same data, State Forest Services. Tie-in possibilities include publicity via interviews with forest service personnel; feature series on work of the services; lobby and window displays of forest ranger fire-fighting and other equipment. For address of closest forest service office, other aid, information, contact Clint Davis, national director of Cooperative Forest Fire Prevention, U.S. Forest Service, Washington, D. C.*

NATIONAL ASSOCIATION OF INSURANCE AGENTS: Fire and safety committee will aid in promoting film via local offices and house organ publicity.

TIE-IN TIPS: *There are 30,000 members of the association, with local chapter offices everywhere in the country. Local possibilities include co-op ads, display pieces, mail stuffers on fire prevention. For local contacts, aid, other information, contact John O'Toole of the association, 220 Pierce building, St. Louis, Mo., or check any local insurance agent, who in most cases will have the name of the man to contact.*

NATIONAL LUMBER MANUFACTURERS ASSOCIATION: Will aid locally via house organ publicity.

TIE-IN TIPS: *This is powerful group of country's leading lumber producers, who will tie in with co-op ads, display cards, publicity*

efforts in local papers. There are 24 affiliated associations nationally, working with all states and communities. For names local organizations, personnel to work with, contact this association at 1319 18th St. N. W., Washington, D. C.

ROOM FOR ONE MORE — Warner Bros. — Rel. Date Jan. '52

SPECIAL ACCESSORY: Four cartoons, in mat form, each headed "Room for One More," but without caption or punch line, which is to be filled in by readers as part of one to four-day newspaper contest.

TIE-IN TIPS: *Cartoons are excellent, have good chance of being accepted by newspapers for contest because this kind of material always welcome. Make certain to see them in pressbook or at National Screen, where they are available.*

LOCAL TIE-UP STILLS: Featuring Cary Grant for haberdashery, Betsy Drake for hairdo's, blouses. Order from National Screen.

SNOW WHITE and the SEVEN DWARFS (Reissue) — RKO — Rel. Date Feb. '52

LICENSED CHARACTER MERCHANDISE: Includes dolls, costumes, costume jewelry, balloons, toys of all kinds, scarves, school kits, jigsaw puzzles, games, soaps, puppets, handbags and wallets.

DELL PUBLISHING: Comic book, national distribution at ten cents.

RCA-VICTOR: Reissuing original album with new cover, 22 pages of story-telling material. Also single story-telling record. Using point of sale displays for stores, plugging the music on radio and TV.

SIMON & SCHUSTER: Reissuing Big and Little Golden books, also Little Golden records, two new Little Golden records.

TIE-IN TIPS: *All above-listed products will be sold in various stores nationally. Many of these items are also available for theatre sale. For aid, information on any licensed productions, RCA , Simon & Schuster, or Dell, write Walt Disney Productions, Character Merchandising division, 1270 Sixth Ave., New York City. This division will either handle your query itself or turn it over immediately to the manufacturer involved for prompt action. Some items make good material for giveaways and contests, especially comic books and balloons.*

NATIONAL BISCUIT COMPANY: Using fill-in pictures, end labels for bread, all with film credits, supplementing with newspaper advertising, store posters.

TIE-IN TIPS: *If possible, work directly with National Biscuit in local situations, thus covering all retail grocers in sniping posters with theatre and playdate. For information, contact: National Biscuit Co., 449 West 14 St., New York City.*

STARLIFT — Warner Bros. — Rel. Date Jan. '52

LOCAL TIE-UP STILLS: Fashion shots, featuring Doris Day, Ruth Roman, Virginia Mayo, in blouses, sweaters, millinery and evening wear.

SPECIAL ACCESSORY: 8x10 star head stills covering all picture's guest stars, selected for blow-up mounting for hanging in lobby or front.

WESTWARD THE WOMEN — MGM — Current

LOCAL TIE-UP STILLS: Denise Darcel in specially posed TWA travel poster shot, for local TWA ticket offices, travel bureaus; Darcel in two specially posed milk-drinking shots, for dairy ties; three specially posed stills Darcel and Robert Taylor, small snapshot cameras, for camera stores; production shot Taylor and Darcel playing harmonica, for music stores.

TEASER TRAILER: Available local exchange.

SPECIAL ACCESSORIES: Large covered wagon hangers, two sides, three colors, size 14x36 flat, strung, ready for hanging, 30 cents each, available National Screen. Also de luxe fluorescent valance, aprons, satin badges, from Nation Flag, 43 West 21 St., New York City.

WITH A SONG IN MY HEART — 20th Century-Fox — Rel. Date March '52

VARDEN PETITE: Fashion promotion, based on adaptions of eight garments worn in film by Susan Hayward. Over 1,000 stores nationally will handle the clothes and manufacturer guarantees theatre tie-ins in 300 key situations. Stores have been briefed via letter, brochure, personal contact, have been supplied with newspaper ad mats. Local publicity tie-ins arranged via special show and party in January, at which 200 key city newspaper fashion editors were given stills and publicity material. Same material mailed to another list.

TIE-IN TIPS: *Varden is topnotch fashion house, highly promotional, anxious for exhibitor aid on store tie-ins. Will assist in any way possible, and anxious for exhibitor queries. For name of local outlet, instructions on whom to contact, any other information, contact Elsie Brandt, Varden Petites, 530 Seventh Ave., New York City. In most cases, only exhibitor aid necessary will be supplying of stills, accessories for window display.*

PRE-SELLING CHECK LIST

A reference list of forthcoming features or pictures just going into general release on which information has been published in the National Pre-Selling Guide.

A CHRISTMAS CAROL (UA)	December 22
A PLACE IN THE SUN (Para)	July 21, Aug. 18, Sept. 22
ALICE IN WONDERLAND (RKO)	Jan. 20, April 21, Sept. 22
ACROSS THE WIDE MISSOURI (MGM)	April 21
AN AMERICAN IN PARIS (MGM)	Aug. 18, Sept. 22
BEHAVE YOURSELF (RKO)	Sept. 22, Oct. 20
THE BLUE VEIL (RKO)	Oct. 20, Nov. 17
BOOTS MALONE (Col)	Dec. 22
BRIGHT VICTORY (U-I)	Nov. 17
CAPTIVE OF BILLY THE KID (Rep)	Dec. 22
CHICAGO CALLING (UA)	Jan. 19
THE CIMARRON KID (U-I)	Jan. 19
CLOSE TO MY HEART (WB)	Nov. 17
DAVID AND BATHSHEBA (20th-Fox)	June 16, Aug. 18, Sept. 22
THE DAY THE EARTH STOOD STILL (20th-Fox)	Sept. 22, Oct. 20
DEATH OF A SALESMAN (Col)	Jan. 19
DECISION BEFORE DAWN (20th-Fox)	Aug. 18, Nov. 17
THE DENVER AND RIO GRANDE (Para)	Nov. 17
THE DESERT FOX (20th-Fox)	Oct. 20
DISTANT DRUMS (WB)	Sept. 22, Oct. 20, Nov. 17, Dec. 22
DOWN AMONG THE SHELTERING PALMS (20th-Fox)	Dec. 22
FAMILY SECRET (Col)	Nov. 17
FIXED BAYONETS (20th-Fox)	Dec. 22
FLAME OF ARABY (U-I)	Jan. 19
FORCE OF ARMS (WB)	Sept. 22
HERE COME THE NELSONS (U-I)	Jan. 19
HOTEL SAHARA (UA)	Oct. 20
I WANT YOU (RKO)	Nov. 17, Dec. 22
I'LL SEE YOU IN MY DREAMS (WB)	Oct. 20, Jan. 19
IT'S A BIG COUNTRY (MGM)	Jan. 19
KANGAROO (20th-Fox)	Nov. 17
THE LADY PAYS OFF (U-I)	Sept. 22
THE LADY FROM TEXAS (U-I)	Oct. 20
LET'S MAKE IT LEGAL (20th-Fox)	Dec. 22
LOVE NEST (20th-Fox)	Oct. 20, Nov. 17
MAN IN THE SADDLE (Col)	Dec. 22
THE MAN WITH THE CLOAK (MGM)	Nov. 17
MEET DANNY WILSON (U-I)	Dec. 22
THE MOB (Col)	Aug. 18
THE OLD WEST (Col)	Jan. 19
PALS OF THE GOLDEN WEST (Rep)	Dec. 22
PANDORA AND THE FLYING DUTCHMAN (MGM)	Nov. 17
PRIDE OF ST. LOUIS (20th-Fox)	Jan. 19
PURPLE HEART DIARY (Col)	Dec. 22
QUO VADIS (MGM)	Oct. 20, Nov. 17, Dec. 22
THE RAGING TIDE (U-I)	Sept. 22
RED MOUNTAIN (Para)	Nov. 17
RED SKIES OF MONTANA (20th-Fox)	Jan. 19
REUNION IN RENO (U-I)	Oct. 20
THE RIVER (UA)	Aug. 18, Sept. 22, Nov. 17
ROOM FOR ONE MORE (WB)	Jan. 19
SLAUGHTER TRAIL (RKO)	Oct. 20
THE SON OF DR. JEKYLL (Col)	Oct. 20
SNOW WHITE AND THE SEVEN DWARFS (RKO)	Jan. 19
STARLIFT (WB)	Jan. 19
THE TANKS ARE COMING (WB)	Oct. 20
TOO YOUNG TO KISS (MGM)	Oct. 20
TEN TALL MEN (Col)	Dec. 22
TWO TICKETS TO BROADWAY (RKO)	Aug. 18, Nov. 17
THE UNKNOWN MAN (MGM)	Nov. 17
UTAH WAGON TRAIN (Rep)	Nov. 17
WEEKEND WITH FATHER (U-I)	Dec. 22
WESTWARD THE WOMEN (MGM)	Jan. 19
WHEN WORLDS COLLIDE (Para)	Dec. 22
THE WILD BLUE YONDER (Rep)	Dec. 22
WITH A SONG IN MY HEART (20th-Fox)	Jan. 19
YOU NEVER CAN TELL (U-I)	Sept. 22

NATIONAL PRE-SELLING GUIDE

Music Promotions

Listed here is a lineup of sheet music and records of music in forthcoming films or in pictures just released which may be used as a guide for tie-ins or for exploitation via disk jockeys, radio programs, etc.

BELLE OF NEW YORK (MGM)
Records available: "Oops," Debbie Reynolds, MGM.

I'LL SEE YOU IN MY DREAMS (WARNER BROS.)
Records available: "I'll See You in My Dreams," Al Jolson, Decca.

I WANT YOU (GOLDWYN-RKO)
Records available: "I Want You," Horace Bailey, Coral.

MY FAVORITE SPY (PARAMOUNT)
Sheet music available: "I Wind Up—Taking a Fall" and "Just a Moment More," song sheet covers available for display from Paramount Music Corp., 1619 Broadway, New York City.
Records available: "Just a Moment More," Frankie Carle, RCA-Victor; Sarah Vaughn, Columbia; Ray Anthony, Capitol; Dick Haymes, Decca.

SNOW WHITE AND THE SEVEN DWARFS (RKO)
Records available: Album, complete score and songs from the picture, reissue, with new cover: RCA-Victor. "Hi-Ho, Hi-Ho," and "Whistle While You Work," Little Golden records, Simon & Schuster. Also two more Little Golden records, "The Dwarfs' Washing Song," and "The Dwarfs' Yodeling Song." Note: in stock at most music stores are all tunes from the film, on singles, recorded on all labels, top bands and vocal artists.

SOMEBODY LOVES ME (PARAMOUNT)
Records available: "Mr. and Mrs. Show Business," album by Blossom Seeley and Benny Fields, MGM Records, includes eight songs made famous by the duo: "For Me and My Gal," "Lullaby of Broadway," "I'm Nobody's Baby," "Rose Room," "By the Light of the Silvery Moon," "Melancholy Baby," "'Way Down Yonder in New Orleans," "Fifth Avenue."

TOM AND JERRY (MGM)
Records available: "Tom and Jerry and the Rocket Ship to the Moon," MGM.

WITH A SONG IN MY HEART (20TH-FOX)
Records available: "With a Song in My Heart," Jane Froman, Capitol; Dennis Day, Capitol; Doris Day, Columbia; Ezio Pinza, RCA-Victor; Vaughn Monroe, RCA-Victor; Perry Como, RCA-Victor; Dennis Morgan and Lucille Norman, Capitol; Hildegarde, Decca; Andre Kostelanetz, Columbia.

"Tea for Two," Jane Froman, Capitol; Andre Kostelanetz, Columbia; Doris Day, Decca; Bing Crosby, Decca; Morton Gould, Columbia; Louis Armstrong, Decca; Fats Waller, RCA-Victor; Gordon McRae, Capitol; Nat King Cole, Capitol; Alec Templeton, Columbia; Frank Sinatra and Dinah Shore, Columbia; Guy Lombardo, Decca; Harpo Marx, RCA-Victor.

"Embraceable You," Jane Froman, Capitol; Andre Kostelanetz, Columbia; Paul Weston, Columbia; Dorothy Kersten, Columbia; Judy Garland and Mickey Rooney, Decca; Bing Crosby, Decca; Frank Sinatra, RCA-Victor; Kate Smith, Columbia; Tommy Dorsey, RCA-Victor; Nat King Cole, Capitol; Bob Crosby, Decca; Pied Pipers, Capitol; David Rose, MGM.

"Either Too Young or Too Old," Jane Froman, Capitol; Hildegarde, Decca; Jimmy Dorsey, Decca.

"Get Happy," Jane Froman, Capitol; Doris Day, Columbia; Art Tatum, Decca; Judy Garland, MGM; June Christy, Capitol.

"Blue Moon," Jane Froman, Capitol; Ray Anthony, Capitol; Andre Kostelanetz, Columbia; Joe Reichman, Columbia; Les Brown, Coral; Billy Eckstine, MGM; Ray McKinley, RCA-Victor; Tommy Dorsey, RCA-Victor; Vaughn Monroe, RCA-Victor.

"It's a Good Day," Jane Froman, Capitol; Peggy Lee, Capitol; Gene Krupa, Columbia; Phil Harris, RCA-Victor.

"I Walk Alone," Jane Froman, Capitol; Martha Tilton, Capitol; Mary Martin, Decca; Louis Prima, Hit; Dinah Shore, RCA-Victor; Allan Jones, RCA-Victor.

"That Old Feeling," Count Basie, Columbia; Kay Thompson, Decca; Connee Boswell, Decca; Lil Green, RCA-Victor.

Air Time Aids

Listed here are recorded star interviews, radio scripts, and other air time selling aids available to exhibitors without cost from distributors. Also NSS TV trailer packages at the fixed rate.

CHICAGO CALLING (UA):
Transcription platter, various 1-min., 30-sec., 15-sec. spots. Free; order from exploitation department, 729 Seventh Ave., New York City.

HERE COME THE NELSONS (U-I)
Interview platter, five-minute open end for planting with radio commentators, disk jockeys, uses Ozzie and Harriet and sons. Also transcription platter, 10 spots; three one-min., three 30-sec., two 20-sec. and two 15-sec. station breaks, all open end. Both platters available free, from radio department, U-I studios, Universal City, Calif.

MY FAVORITE SPY (PARAMOUNT)
Bob Edwards chatter script, mimeographed, can be used for all or part of 15-minute length; for commentators, disk jockeys. Also transcription platter, nine spots, varying lengths, with Bob Hope used in several. Both available from pressbook department, 1501 Broadway, New York City.

ON DANGEROUS GROUND (RKO)
Transcription platter, spots varying lengths. Free, from local exchanges.

THE RACKET (RKO)
Transcription platter, spot varying length. Free, from local exchange.

SILVER CITY (PARAMOUNT)
Transcription platter, nine spots, varying lengths. Free from pressbook department.

Pick of the Magazines

Listed are current and forthcoming pictures chosen by magazine editors for special citations, or recognition for specific qualities of merit—material which can be used by exhibitors for local level promotions, lobby displays and advertising copy.

A CHRISTMAS CAROL (UA): *Best picture of the month, January, Charm; Seventeen recommendation, January.*

DECISION BEFORE DAWN (*20th-Fox*): *Recommended, January Redbook.*

DISTANT DRUMS (*Warner Bros.*): *Best adventure movie of the month, January, Cosmopolitan. January recommendation, Coronet.*

I'LL SEE YOU IN MY DREAMS (*Warner Bros.*): *Best picture of the month, Seventeen, February. Best musical of the month, American magazine, January.*

I WANT YOU (*RKO-Goldwyn*): *Movie of the month, Esquire, January. January recommendation, Seventeen. January Cosmopolitan citation.*

MY FAVORITE SPY (*Paramount*): *Best comedy of the month, January Cosmopolitan. January recommendation, Seventeen and Redbook.*

QUO VADIS (*MGM*): *February movie of the month, Esquire.*

TOO YOUNG TO KISS (*MGM*): *Picture of the month, January, Modern Screen.*

WEEKEND WITH FATHER (*U-I*): *Best comedy of the month, January, American magazine. January Coronet recommendation.*

WESTWARD THE WOMEN (*MGM*): *Picture of the month, Seventeen, January.*

Tie-In Contests

QUO VADIS (MGM)
National prize contest, based on best cooperative window display for Grosset & Dunlap dollar reprint of the novel, "Quo Vadis." Open to book dealers, Grosset & Dunlap field men, MGM field men and theatre managers. Prizes: $100, $50 and $25 defense bonds for book store dealers, and same for book field men; gift packages of 12 books for MGM field men and theatre managers. Theatre managers should contact biggest and best book store which will probably order book if it already hasn't; get name of book publisher's field man; aid in window display by supplying stills, accessories, making certain that theatre, playdate get prominent credit. Send photo of display to Dan Terrell, MGM, 1540 Broadway, N. Y. C. No set date for contest closing. Book itself has two-color wrapper with film art, stills, credits. For other aid, information, contact T. C. Anderson, Grosset & Dunlap, 1107 Broadway, N. Y. C.

National Tie-In Directory

Where to write directly for information regarding contests, merchandising tie-ins, and other pre-selling aids.

Columbia Pictures Corp: Harry McWilliams, Exploitation Director, 729 Seventh Ave., New York 19, N. Y.

Lippert Productions: Marty Weiser, 5746 Sunset Drive, Hollywood 37, Calif.

Metro-Goldwyn-Mayer: Dan S. Terrell, Exploitation Director, 1540 Broadway, New York 19.

Monogram Pictures Corp: John C. Flinn, 4376 Sunset Drive, Hollywood 37, Calif.

Paramount Pictures Corp: Fred Goldberg, Promotion Manager, 1501 Broadway, New York 19.

RKO Radio Pictures, Inc.: Exploitation Director, 1270 Sixth Ave., New York 20.

Republic Pictures Corp.: Steve Edwards, Advertising and Publicity Director, 1790 Broadway, New York 19.

20th Century-Fox: Stirling Silliphant, Promotion Director, 444 West 56th St., New York 19.

United Artists Corp.: Leon Roth, Promotion Manager, 729 Seventh Ave., New York 19.

Universal-International: Jerry Evans, Promotion, 445 Park Ave., New York 22.

Warner Bros.: Abe Kronenberg, 321 West 44th St., New York 19.

TV Bow Due Aug. 1 If Steel Obtained

MONTREAL—Montreal and Toronto will get television about August 1, it was announced here by J. A. Ouimet, assistant general manager of the Canadian Broadcasting Corp. Ouimet warned that unforeseen circumstances might delay the start. He admitted that August 1 was almost one year later than the original date set for introduction of television to Canadians.

Ouimet spoke at a televised symposium on television held by the Radio Institute of Engineers, Inc., in the Radio-Canada building.

CBC will have a little control over which of the rival cities, Montreal or Toronto, gets TV first. That point will be decided by the short supply of steel. He said the shortage of structural steel might bring TV to Montreal first for completion of the studio, transmission building and steel tower in Toronto was being held up. In Toronto, he said the whole establishment was being completed in one building with a 300-foot steel tower on top.

In Montreal, Radio-Canada building is virtually completed, at a cost of $2,200,000. The transmitter building, with 250 steel tower, was nearing completion on top of Mount Royal about 1,500 feet from the Chalet, at a cost of $700,000.

It had taken from 1944 to 1950 to get permission from Quebec government to erect the transmitting tower on Mount Royal. When television is introduced here there will be about two hours of local programs each day. There also will be programs tuned in from other stations.

Between Montreal and Toronto, Ouimet said, programs will be transmitted through Ottawa, which will be the third city to get television. The CBC will then enter the second stage of the program extending the hookup to Vancouver, Winnipeg and other parts of the country at a cost of about $700,000.

Crawley Films Gross $100,000 Above 1950

MONTREAL—In keeping with the annual steady gain of the last seven years, the gross of Crawley Films was $100,000 in 1951, according to the president's annual report. This year the company will celebrate its 13th birthday with additional offices being opened in downtown Ottawa.

Crawley said the number of motion pictures and film strips produced in 1951 was 51, two less than in the previous year, but films were far more extensive. He pointed out that the company had produced one of Canada's most all-embracing industrial films with Crawley camera crews shooting footage for it in British Guiana, Trinidad, Jamaica and Great Britain as well as from coast to coast in Canada.

Other films were made for McGraw-Hill of New York, the International Film Bureau of Chicago and Films, Inc. of New York, as well as Silva of Sweden and 34 Canadian companies and organizations.

During 1951 the firm opened a printing service and now makes all prints of its color films. In addition, a commercial still photographic division was opened in Ottawa and the past year also saw the opening of a Montreal branch in the Dominion Square building under J. Alasdair Fraser.

St. John's Seeks Law To Bar Concessions

ST. JOHN'S, NFLD.—The city council has asked the city solicitor whether it has the legal right to bar the operation of candy, gum, popcorn, nut and other vending machines and counters in theatre lobbies following the request of Newfoundland Amusement, Ltd., a subsidiary of Famous Players, for permission to install concessions, automatic or otherwise, in the lobbies or entrances of the Paramount, Capitol, Cornwall and Star theatres. FPC recently took a longtime lease on the Cornwall and another on the Star, while its lease on the Capitol was renewed.

Members of the city council manifested keen opposition to concession operations in the lobbies and entrances on two grounds: that operators of stores, including a number of widows, would be forced out of business and, secondly, that allowing lobby and entrance sales would be the entering wedge for a wider variety of merchandise. A formal objection was entered by Victor O'Brien, who has a store next to the Capitol. He contended he would be forced to close his store if the lobby sales were permitted.

The council lodged an objection to persons starting something and asking it for permission afterwards. The Paramount Theatre was cited by the councillors. It was stated the concession in the Cornwall had been eliminated but the council claims the Paramount stand continues in operation.

Three Appointments Made By Canadian Kodak Co.

TORONTO—E. Stanley Currie, president and general manager of Canadian Kodak Co., has made three new appointments. James E. Spence, treasurer since 1942, has been given the additional duties of assistant general manager; R. Laird B. Joynt has been made controller and Kenneth Winter has been made office manager. Spence has been with the company since 1905. Joynt was made assistant controller and office manager in 1946. Winter has handled various office duties since his return from the army in 1945.

Rusty Tamblyn, 16-year-old actor, has been cast in Warners' "Alexander, the Big Leaguer."

Manager Uses Verse To Swell the Purse

YARMOUTH, N. S.—Manager Ernie Hatfield of the Capitol went poetic in advertising gift tickets at his Odeon unit. The rhyme hit at buying out of town and plugged for patronizing local merchants as well as the theatre's ticket books. It went:

Here's a sad fact which I hate to write down:
Some folks who have dough spend it all out of town.
Our merchants have goods which rank with the best—
Let us give them a break; this is what I I suggest:
We've the best little town in this country so wide.
When we mention Our Town, let us do it with pride.
To be loyal is clever, and each item one buys
From his neighbors and friends show the buyer is wise.
Let us give it support; that's the really smart way!
Oh! I almost forgot—but then everyone knows
That a book of gift tickets for the Capitol shows
Makes a most welcome present for both young and old;
It is hardly surprising the number that's sold.

The poetry was provided by Johnny Farr, manager of the Odeon at North Sydney, N. S., known as the poet laureate of maritime film exhibitors. He frequently composes poems in behalf of his theatre and current or coming attractions. Farr wrote his latest epic especially for his own Odeon and it was borrowed by the Yarmouth link. Farr distributed copies of his poem to patrons of the Odeon.

The gift ticket books sell for $2.50 to adults and $1 for children. The advertising suggests books be sent to relatives and friends in cities and towns in Canada where Odeon is represented by at least one theatre.

During the first half of 1951, 45 per cent of the films exhibited in Austria were produced in the United States.

ATTEND SALES MEETING—The Canadian contingent at the recent 20th-Fox sales meeting in New York are, left to right: Gerald Chernoff, Montreal manager; Peter Myers, Canadian division manager, and Phil Sherman, Toronto manager.

MARITIMES

Winfield Newman, manager of the Maple Leaf Theatre, reports from Campobello Island, N. B., just off Eastport and Lubec, Me., that he has cut operations to two nights weekly. With the U.S. side of the border so easily available by motorboat, rowboat, sailboat and ferry, the islanders have been favoring the theatres Stateside . . . For three consecutive afternoons and nights, turkeys were distributed among patrons at the Odeon Casino in Halifax at the rate of eight per day. Six different colors were used on cards identifying the winners for afternoon and night. The giveaway was entitled Poultry days. A tieup between the theatre and a local food chain was arranged by Doug Smith, supervisor for the chain at Halifax.

Gregor & Gouthro used "Trail of Robin Hood" afternoons and "Cry Danger" nights for a three-day run at the Majestic Theatre in New Waterford, N. S. The evening film was bolstered by a comedy and cartoon.

At the Mayfair, St. John, a claim was lodged with the St. John Power Commission because of failure of local electrical service. Current faded out completely Saturday evening, with the theatre crowded. Everyone was given a choice of a refund or a ticket good later. Two members of the line crew responded but appeared unable to find the cause of the breakdown. The audience was guided out in the dark without untoward incident and the lack of juice prevailed several hours. Instead of making a general announcement of cancellation of operations for the night and inviting disorder, panic and perhaps vandalism, several rows of patrons were notified at a time and exited under staff guidance. All the squawking that resulted came from one man—out of 900. The current failure was the second at the Mayfair in a comparatively short time. Incidentally, only five refunds were demanded.

Ron Young of St. John's claims that the Paramount Theatre in that Newfoundland town was built by a local company and planned for operation by the group but that the efforts of the owners to get films were "blocked" and they had to "plead with FPC to take over." Incidentally, Young also claims the "same thing happened to the Cornwall," also at St. John's.

Sam Herman, manager of the Capitol at Lunenburg, N. S., will be 88 next December 6, while the owner of the Capitol is one of the youngest exhibitors in the maritimes. He is Gordon Spencer, general manager of the Spencer circuit and elder son of Fred Spencer, founder and president of F. G. Spencer Co. and Captain Herman's first employer in the theatre field. The captain was a mariner before navigating to terra firma. Like all men who spent years on sailing vessels, he likes an occasional game of cards and checkers and, at times, he is host in his office to old salts who have forsaken seafaring for dry land at a game of luck.

Maritimes theatre operators are finding it tough to get and keep efficient help. This applies to staffers of both sexes, with the accent on distaffers. The promotion of a girl who had been satisfactory as an usherette for about two years proved her downfall. Advanced to cashier, she proved totally unable to handle the cash and had to be replaced after two days. She refused to return to ushering . . . The Star at St. John's, Nfld., was reported as containing 1,000 seats but actually has 850. The Capitol has 1,200 . . . Frank "Smiler" Martin of Fairville, N. B., was instrumental in steering a group of boys from a home for orphaned and deserted children into a hockey game recently.

Bob Roddick, maritimes manager for FPC, is not accepting personal interviews by applicants for student theatre manager jobs. All applications must be in writing. His base is at the Capitol Theatre in Halifax, N. S. . . . A preference for chess to everything else, including motion pictures, available at the Dorchester, N. B., maritimes prison was exhibited by Kurt Meyer, a former Nazi SS general in the prison ostensibly for life after conviction for murdering Canadian soldiers. Meyer manifested no interest in films. He was taken secretly by plane to his homeland recently . . . Ten free admissions to the Paramount and ditto to the Capitol were given to the parents of the first baby of 1952 in St. John. Both are Famous Players houses and opposite each other on King square.

Announce New Projector Model

The Swedish AGA company recently announced a new model of their projectors, designed for color films.

HANDY SUBSCRIPTION ORDER FORM

BOXOFFICE:

825 Van Brunt Blvd., Kansas City 1, Mo.

Please enter my subscription to BOXOFFICE, 52 issues per year (13 of which contain The MODERN THEATRE Section).

☐ $3.00 FOR 1 YEAR ☐ $5.00 FOR 2 YEARS ☐ $7.00 FOR 3 YEARS

☐ Remittance Enclosed ☐ Send Invoice

THEATRE .....

STREET ADDRESS.....

TOWN..... STATE.....

NAME ..... POSITION.....

Several Bright Spots In Vancouver Runs

VANCOUVER—First run theatres were in the doldrums here last week, although a few fairly bright spots were noted. "Ivory Hunter" at the Vogue, "Silver City" at the Cinema and a moveover of "Detective Story" at the Dominion did okay. Five holdovers also kept the overall total down.

Capitol—**My Favorite Spy** (Para), 3rd wk..... Fair
Cinema—**Silver City** (Para); **Submarine Command** (Para) ..... Good
Dominion—**Detective Story** (Para); **Love Nest** (20th-Fox), 2nd d. t. wk..... Good
Orpheum—**Distant Drums** (WB)..... Fair
Paradise—**The Black Room** (Col); **Devil's Island** (Col) ..... Fair
Plaza—**Anne of the Indies** (20th-Fox), 3rd wk. ..... Fair
State—**House Across the Street** (UA), plus stage show ..... Good
Strand—**Elopement** (20th-Fox); **Royal Journey** (NFB), 3rd wk ..... Good
Studio—**No Highway in the Sky** (20th-Fox), 3rd wk. ..... Fair
Vogue—**Ivory Hunter** (JARO)..... Good

Transit Strike Hits Toronto Gross Again

TORONTO—Five of the ace theatres held over their attractions for the week in the face of the street railwaymen's strike, but it was not altogether conclusive that the extended engagements were due to grosses. There were indications that the holdovers were a gamble against the early settlement of the dispute when normal conditions would prevail. Meanwhile theatre takes were down.

(Average Is 100)

Eglinton—**The Royal Journey** (Col); **The Wooden Horse** (Condon), 3rd wk..... 90
Fairlawn—**Odd Man Out** (JARO); **The Smugglers** (JARO) 95
Hyland—**The Lavender Hill Mob** (JARO), 10th wk. 90
Imperial—**My Favorite Spy** (Para), 3rd wk..... 95
Loew's—**Across the Wide Missouri** (MGM), 3rd wk. 90
Odeon—**The Model and the Marriage Broker** (20th-Fox) 95
Shea's—**On Dangerous Ground** (RKO)..... 95
Tivoli, Capitol—**Come Fill the Cup** (WB); **Love Nest** (20th-Fox) 90
University, Nortown—**Close to My Heart** (WB)..... 95
Uptown—**Flame of Araby** (U-I), 2nd wk..... 90
Victoria—**Kon-Tiki** (RKO)..... 90

Toronto Funeral Services Held for W. P. Covert

TORONTO—Funeral services were held Monday (14) for William P. Covert, second vice-president of the International Alliance of Theatrical Stage Employes and Moving Picture Machine Operators, who died here, his home city, January 9. He had been ill with a heart condition, but seemed to have made a good recovery until stricken again in November 1951. Richard F. Walsh, international president, and other officers attended the funeral.

Covert had been a member of Toronto Operators Local 173 since it was chartered in 1910, and had served as chairman of the board of trustees, vice-president, president and business agent, holding the last named post continuously since 1917. He became a vice-president of the alliance in 1917 when the Canadian locals were given representation on the general executive board, and had served continuously since then. In 1949, he was a Canadian government representative at the convention of the International Labor Organization in Switzerland.

Barter Arrangement With Austria

The large importation of Austrian projectors into Denmark in 1950 is said to be the result of a barter arrangement for Danish studio equipment.

MONTREAL

Local projectionists are sharing the joy that Rene Ilagie, boothman at the Royal Alexandra Theatre in Lachine, feels following his recovery from a rare and serious operation at the Jewish General hospital. Following X-rays, a specialist performed an emergency operating to save him from choking to death, after it had been found that a peculiar growth known to science as "monkey bags" had grown on his trachea or air pipe. It is learned that only 14 such "lungo fissure and excision of laryngocele and polyps" operations have taken place in the world, so that Local 262 feels that through Ilagie it has really distinguished itself by getting into what is big news in the world of medical science. Ilagie is convalescing at home and expects to be back on the job in a few weeks.

According to F. R. Deakins, president of RCA Victor Co., sales of television sets in Canada in 1952 are likely to reach 80,000 units, and sales of radio receiving sets 500,000. This prediction, he says, in his annual review, is based on the assumption that the television stations projected for Toronto and Montreal will be operating on a schedule basis next August or September, or approximately one year later than originally forecast. With easing of credit restrictions just announced, the industry would be in a position to increase its volume of both television and radio sets to a figure more consistent with the population and gross income of the country.

Mayor Camillien Houde has proclaimed the week commencing February 18 as Theatre week and he will be patron of the western Quebec regional drama festival at the Gesu Hall . . . R. B. Graham of the Aluminum Co. of Canada, showed the Progress club a film of the great project just commenced in British Columbia, which will increase the Canadian output of aluminum by 500,000 tons annually . . . Two Israeli films, one a documentary of life in Israel, and the other a picture of the Israel Philharmonic orchestra in action, were shown here by the American fund for Israel institutions.

Sam Spiegal, Hollywood producer, conferred with Sam Kunitsky, United Artists branch manager, on his Technicolor picture, "African Queen," which stars Humphrey Bogart and Katharine Hepburn. Spiegal also is producer of "The Prowler," starring Van Heflin and Evelyn Keyes, which has not yet been released in Quebec . . . A complete new shipping room staff has been engaged by United Artists. Alfred Payeur, formerly of RKO, replaces W. Weir as head shipper, while in the revisers department, Monique Ouellette, formerly with Columbia Pictures, is replacing L. Levesque, and Mrs. M. Walsh is replacing A. Favreau . . . Jo Oupcher, salesman for United Artists, spent a week on business in the eastern townships.

A second 1951-52 RKO Ned Depinet drive meeting was held this week (13-15) at the Mount Royal hotel. From Toronto came Carl Peppercorn, district general manager for Canada; Jack Labow, manager, and Ted Carey of the home office and Bill Smith and Harry Paynter, salesmen. New York City was represented by Charles Boasberg of the north-south division; St. John sent Lee White, manager, and Arnold Watson, salesman; the Montreal had Harry Cohen, manager; Del Buckley, office manager and head booker, and Harry Decker and Ken Snelgrove, salesmen.

H. Harnick, general sales manager for Columbia, visited the local office . . . Sol Levitt was reviewing a film at Paramount when flames broke out in the projector. Firemen arrived and quickly put out the flames with slight water damage . . . Empire-Universal has a new salesman, Bertrand Frank, who arrived recently from Europe . . . Bill Young, Paramount booker, was home sick for more than a week . . . Leslie Weinstein, assistant booker at Columbia, spent his annual vacation holiday in Florida . . . Carl du Plessis, 19-year-old pianist from Ottawa who was guest artist on CBF radio station program, "Nos Futures Etoiles" (Our Future Stars), broadcast from Hermitage hall January 6, is the nephew of Mrs. Anita Lapensee, secretary to Mickey Isman, Montreal manager of Empire-Universal.

Exhibitors visiting Filmrow included M. Decourval, the Riviera, Drummonville; E. Beaumont, the Laurier, Quebec City and the Bienville, Levis. Another visitor was H. Harnick of Toronto, general sales manager of Columbia . . . R. B. Sheppard, manager of the Princess, is receiving praise for the courage and celerity with which he foiled and detained a youthful bandit who threatened the cashier with a revolver in an attempted holdup.

William Covert Dies; Pioneer Boothman

TORONTO—The extraordinary turnout at the funeral Monday (14) indicated the high esteem in which William Patrick Covert had long been held not only in Toronto but throughout the theatre world.

Bill Covert, 62, died in a local hospital after a two-year illness after having served the projectionists Local 173 for 35 years as business agent. In 1920 he was elected a IATSE vice-president and a member of the Toronto Trades and Labor Council.

A delegate to the Ontario Federation of Labor, he had been chosen by the Dominion government as Canadian delegate to the international labor organization at Geneva, Switzerland.

He was a charter member of Local 173, the Canadian Motion Picture Pioneers and Toronto Variety Tent 28.

Survivors include his wife Evelyn; three daughters, Valeria, Yildid and Julianna, and three sons, Edward, Theodore and Blaine.

Alberta Ass'n Elects Alf Shackleford

VANCOUVER—Alf Shackleford of the Capitol, Lethbridge, was elected president of the Alberta Theatres Ass'n, succeeding Ken Leach of the Strand, Calgary.

Other officers include Walter Wilson, Capitol, Edmonton, and Douglas Miller, Roxy, Tabor, vice-presidents, and Don Menzies, Palace, Calgary, assistant secretary.

VANCOUVER

The new Paramount at Port Alberni on the west coast of Vaucouver island, the fourth in the local string of houses managed by Harold Warren in partnership with FPC was opened last week. It seats 650. The oldtime Port Theatre, Alberni's first theatre, an important unit in the recreational life of the lumber community for the last 40 years, was closed . . . Vancouver's only stage show house, which also shows films, ran into trouble when police arrested two strip-teasers, a male comedian and promoters Charlie Nelson and Isadore Walters, who own the theatre, for an alleged indecent vaudeville act. Flimsy costumes allegedly worn by the women and advertising were seized by the raiders. The theatre was allowed to continue operation with a changed show. The State is on the east side of town and caters to loggers.

Alf Shackelford, former mayor of Lethbridge, Alta., who operates three theatres there in partnership with Famous Players, was renamed alderman. He also is president of the Alberta Theatres Ass'n . . . Joe Battista, secretary in the Odeon district office booking department, resigned to join a local insurance agency . . . Gordon and Edna White of Ottawa, well-known drive-in theatre designers and operators, were here on vacation. They attended the open house party of the Perkins Electric Co. Gordon is investigating the drive-in and quonset theatre possibilities in western Canada.

Vern Skorey, 20th-Fox Calgary manager, was re-elected president of Alberta district of the Canadian Moving Picture Pioneers . . . Dick Letts, manager of the Cinema, held a year-end party for his staff at the Cave . . . Roy McLeod, Hastings manager, held open house for his staff and friends over the holidays . . . Dave Souter, former JARO booker, is operating his own trucking business here . . . Betty Kurliak, head candy counter girl at the Paradise, was granted a three-month leave and has joined her husband at Kamloops.

A stormy meeting of city council resulted in lifting of the seven-week suspension of the business license of Mandarin Gardens night club, which is operated by Charles Nelson, co-owner of the State Theatre. The club is in the oriental part of town . . . Eddie Zetterman, manager of the Columbia Theatre at New Westminster who has been very ill in hospital with high blood pressure, has gone home but will be unable to return to the theatre for a couple of months. Frank McKenzie, manager of the Paramount in the same block, is looking after the Columbia, also a FPC unit.

Frank Gilbert and Gay Carl of the Paradise were ill with the flu . . . Cameraman Art Hundert of Trans-Canada Films covered rescue operatons on ill-fated freighter Pennsylvania now given up as lost 600 miles north of Vancouver island in the Pacific, for KING-TV of Seattle and Telenews of New York. Hundert was on an air force Lancaster Search plane which took off from here . . . Haskell Masters, Warner Bros. Canadian general manager, was in from Toronto conferring with Manager Earl Dalgleish.

Jimmy Davie, RKO manager, attended the regional sales drive held at Calgary by Carl Peppercorn, Canadian manager. Calgary and Winnipeg managers also attended.

Betty Hutton Appears At Variety Benefit

TORONTO — Although the Imperial was crowded with more than 3,500 patrons, in spite of the trolley strike, for the fifth annual benefit performance of Variety Tent 28 January 10, the whole show was not presented because of "a misunderstanding," for which the barkers expressed official regret.

When Betty Hutton arrived by air for her personal appearance in conjunction with the world premiere of "The Greatest Show on Earth," the Variety tent found it necessary to cancel the stage show which had been produced by Jack Arthur after weeks of intensive work.

The artists who had donated their services in aid of Variety Village stepped out and the performance went on with Miss Hutton, accompanied by the Skylarks and the orchestra, winding up with the film presentation.

One of those dropped from the program was Lorne Green, who was to have appeared as "The Voice of Variety," while the Leslie Bell Singers, a popular Toronto choral ensemble, also had to withdraw.

Toronto Board Suspends Sign-Banning Law

TORONTO—Following a lull in carrying out the civic order because of the street railway strike, the city bylaw to ban all projecting signs on Yonge street, effective January 1, again became an issue in city council circles when the board of control decided that the edict need not be enforced.

The civic works committee protested the reversal of attitude on the ground that it would be an injustice to the business firms which had already taken down the overhanging signs. A check showed that 168 of the 261 affected electrical signs had been removed.

A number of important theatres are included in the list, such as Loew's Imperial, Downtown, Biltmore, Savoy and Uptown, but they have been granted permission to retain marquees for the comfort of patrons but name signs have to come down.

MGM to Open 'Quo Vadis In 13 Canadian Cities

NEW YORK—MGM has scheduled 13 Canadian openings for "Quo Vadis," starting with Loew's Yonge Theatre, Toronto, January 31, and extending into March.

The picture will open at Loew's Montreal February 1 and in Hamilton, Ottawa, Quebec, Edmonton, Vancouver, Winnipeg, St. John, Halifax, Regina and Calgary during February. It will open at the Royal, Victoria, B. C., March 4.

Art Houses Held Over

TORONTO—The International Cinema, one of Toronto's art theatres, is in the distant north end of the city and it continued with fair business despite the trolley strike, hence "Laughter in Paradise" continued for a 15th week. "The River" at $1 top was held for a third week at the Towne Cinema. The Hollywood, close to the Hyland in the north end, also continued the Canadian premiere of "The Galloping Major" for a second week.

TORONTO

Charles DePaul, 70, died while vacationing in Fort Lauderdale, Fla. He was the owner of the Princess at Sault Ste Marie, Ont., and two theatres in the American Soo. Born in Italy, he made his start in the theatre business when he opened the old Bijou in Sault Ste. Marie in 1912. He was a member of Kiwanis, Elks, Chamber of Commerce, Izaak Walton league and the Knights of Columbus. His wife and son Joseph survive.

Jim McDonough, manager of the Tivoli, Hamilton, and president of the Hamilton Theatre Managers Ass'n, was master of ceremonies for the organization's annual midwinter party in the Tivoli, attended by 75 managers, assistants and friends. The Motion Picture Theatres Ass'n of Ontario was represented by Executive Secretary Arch H. Jolley and his wife. J. L. Hunter of Toronto also was there.

W. J. McLaughlin, owner of the Espanola at Espanola and the Princess at Massey, Ont., is seriously ill. He was elected a director of the Motion Picture Theatres Ass'n of Ontario at its annual meeting here last November . . . Manager W. C. Tyers of the Odeon defied the trolley strike by staging an extensive Fashion Promenade with live models in the theatre lobby each night during the engagement of "The Model and the Marriage Broker."

The special buffet luncheon at the Royal York hotel for Betty Hutton, star of "The Greatest Show on Earth," was cancelled. The reason was that the function interfered with her rehearsals for a personal appearance at the Variety benefit show in the Imperial . . . Ruth Wise, secretary to Raoul Auerbach, vice-president of 20th Century Theatres, was married to Mark Speyer.

Manager Tom Daley of the Imperial received a wire request from Bob Hope to extend invitations to Lloyd Tomczak and William Melhuish of Toronto for a performance of "My Favorite Spy." They had been entrants in a contest for essays on the picture . . . Chairman O. J. Silverthorne of the Ontario censor board has ruled that "Without Pity" and "Rage of Burlesque" are adult pictures.

Year's Top Films Picked By Cleveland Critics

Cleveland — The Cleveland Critics Circle, composed of W. Ward Marsh, Plain Dealer; Omar Ranney, Press, and Arthur Spaeth, News, select by vote the picture which, in their opinion is the best one released in a first run situation during the previous month. Here is their top list for 1951 to date:

January—Born Yesterday (Col).
February—The Mudlark (20th-Fox).
March—Cyrano de Bergerac (UA).
April—Fourteen Hours (20th-Fox).
May—The Great Caruso (MGM).
June—Strangers on a Train (WB).
July—Oliver Twist (UA).
August—Mr. Belvedere Rings the Bell (20th-Fox).
September—Tales of Hoffmann (Lop).
October—A Streetcar Named Desire (WB).
November—Quo Vadis.

Big New Pulp Center To British Columbia

CASTLEGAR, B. C.—This community, in the Kootenay district, 20 miles north of Trail, will be the new home of a $65,000,000 forest industry. Work will get under way soon on a 400-ton kraft pulp mill and a 275-ton newsprint mill.

The project will employ 2,200 men and will transform Castlegar into a center of more than 11,000 persons. At present, the population is 1,300. There is one 400-seat theatre, the Castle, operated by Les Campbell. The new town site is a unit of the Celanese Corp. of America, which already has a stake of many millions in British Columbia.

OTTAWA

Manager Rene Perrault, 30, of the Cinema de Paris, Hull, was held up by two masked gunmen who secured $850, the weekend receipts. The bandits tied him to a chair, then escaped . . . Commencing January 14, Hy Bessin's Glebe offered a 64-piece dinnerware set as giveaways for the first four nights of the week without any service or extra charge. This was the first time in the Canadian capital that premiums had been given to women on payment of regular admission only. The free dish arrangement started with "Barkleys of Broadway" and "Tight Little Island."

A revision of admission prices has been made here by Famous Players Canadian Corp. The matinee charge has been increased from 40 to 45 cents, but the adult evening price remains at 60 cents. One of two juvenile prices has been eliminated and the fee for children is a flat 15 cents . . . At the Somerset, the double bill became a single bill on Saturday (12) with performances during the day. The original program consisted of "The Great Caruso" and "Emergency Wedding," but the latter was taken off for the third day. It was announced in advance by owner Morris Berlin.

Manager Ernie Warren of the Little Elgin has announced the booking of "Tales of Hoffmann" for four weeks, commencing February 21, with two performances daily at advanced prices. "Laughter in Paradise" was held for a fourth week . . . Tom Corbett, the Space Cadet of radio and comics, made a personal appearance Saturday afternoon (12) at the Rideau. The stunt was arranged by Manager Watts.

A special concert engagement has been arranged for the Odeon by Manager Gord Beavis for February 14, when the Ottawa Choral union will give a presentation of Mendelssohn's "Elijah" with Toronto, New York and Cleveland soloists.

W. Arthur Irwin Renamed

OTTAWA—W. Arthur Irwin has been reappointed chairman of the National Film Board and government film commissioner, according to Robert H. Winters, resources minister. He was named to the board post in December 1949. His first term as commissioner will expire January 31.

David Rose was signed as musical director on MGM's "Everything I Have Is Yours."

BOXOFFICE BOOKINGUIDE

The EXHIBITOR HAS HIS SAY ABOUT PICTURES

An open forum in which, for the most part, exhibitors report on subsequent-run showings of pictures. One (*) denotes a new contributor; two (**) is one who has been reporting for six months or longer; (***) a regular who has been reporting for one year or more. These columns are open to all exhibitors.

COLUMBIA

Al Jennings of Oklahoma (Col)—Dan Duryea, Gale Storm, Dick Foran. I kept expecting the ghost of one of the Daltons to ride down the aisle or to find a descendant of one of the James boys picketing the house, but a new true-life Oklahoma badman seemed to keep the screen satisfactorily filled without all the rest of the Oklahoma bad men getting into the act. A good cast, nice color, and a change in bad men made this a welcome offering for this action spot. Business held up to average in spite of bad weather. It's a nice, solid feature from the "little man's company." Played Fri., Sat. Weather: Zero and rain.—Bob Walker, Uintah Theatre, Fruita, Colo. Small town, rural trade. ***

China Corsair (Col)—Jon Hall, Lisa Ferraday, Don Randell. This is strictly program fare that won't set the world on fire. Played Fri., Sat. Weather: Cold.—Harland Rankin, Beau Theatre, Belle River, Ont. Small town, rural trade. ***

Hoedown (Col)—Eddy Arnold, Jeff Donnell, Jock O'Mahoney. I ran "Daring Young Man" with Joe E. Brown on the lower half of this bill, so I don't know which one really brought them in. Both pictures were enjoyed by all, a small town natural program. For the first time in a month, my wife wore a smile when she came home with the receipts after the show. Played Fri., Sat. Weather: Clear and not so cold.—G. P. Jonckowski, Lyric Theatre, Wabasso, Minn. Small town, rural trade.

LIPPERT PRODUCTIONS

Hellzapoppin (LP)—Reissue. Olsen & Johnson, Martha Raye. We played this for a special New Year's show. If you are looking for something zany for a special occasion or if your trade likes a lot of slapstick, this is it. We like to give our trade something like this every so often, as we like to hear some real laughing once in a while. After all, most people go to a show to laugh and to relax. Played on the midnight show. Weather: Rotten.—Edwin A. Falk sr., Roxy Theatre, Billings, Okla. Small town, farmer, oil field trade.

METRO-GOLDWYN-MAYER

Adam's Rib (MGM)—Spencer Tracy, Katharine Hepburn, Judy Holliday. The weather was bad but the picture was good—never a dull moment. The age of a film is no drawback if you have a good show to offer. Played Fri., Sat., Sun. Weather: Stormy.—Frank Sabin, Majestic Theatre, Eureka, Mont. Small town trade. ***

Great Caruso, The (MGM)—Mario Lanza, Ann Blyth, Dorothy Kirsten. You boys who did record business on this one should be given some kind of showmanship award. I held a screening and knew the minute it ended that it had killed any chance I had for success. It is strictly "from hunger" as far as my farmers' tastes go. If you have the kind of good people we have here, don't let anyone tell you about the prestige it will build and how you owe it to your folks who like this type. In Fruita, most of those folks don't think the Fruita is ritzy enough and have to rush to the big town to be among the first to see a picture. Played Sun., Mon., Tues.—should have been midweek. Weather: Moderated a bit.—Bob Walker, Uintah Theatre, Fruita, Colo. Small town, rural trade. ***

Home Town Story (MGM)—Jeffrey Lynn, Marjorie Reynolds, Donald Crisp. This is a good little double bill feature that is not too long and has enough action to satisfy. Played Fri., Sat. Weather: Very good.—Mayme P. Musselman, Roach Theatre, Lincoln, Kas. Small town trade. ***

Inside Straight (MGM)—David Brian, Arlene Dahl, Barry Sullivan. Take it straight from me, and lay off, small towns—unless you just want to amuse yourself if you like this type. It flattened out for a 35 per cent below average, with a good chunk of cash added for midweek. Played Wed., Thurs. Weather: Good.—Curt and Elsie Bigley, Princess Theatre, Humeston, Iowa. Small town, rural trade. ***

Show Boat (MGM)—Ava Gardner, Howard Keel, Kathryn Grayson. Old Man Weather handed us a two-day Dakota blizzard to keep this outstanding picture from doing extra business. It is the best musical ever made, which is very good. Business was normal for Sun., Mon. Weather: also 30 below zero.—Ken Christianson, Roxy Theatre, Washburn, N. D. Small town, rural trade. ***

Toast of New Orleans, The (MGM)—Kathryn Grayson, Mario Lanza, David Niven. This is a first class musical with enough comedy and story to please everyone. Even our action crowd liked it. The work of Grayson, Lanza and Naish is very good. Played Sat., Sun.—C. E. Bennewitz, Royal Theatre, Royalton, Minn. Small town, rural trade. ***

PARAMOUNT

At War With the Army (Para)—Dean Martin, Jerry Lewis, Polly Bergen. This is good slapstick and gave us well above average attendance. Played Sat., Sun.—C. E. Bennewitz, Royal Theatre, Royalton, Minn. Small town, rural trade. ***

Redhead and the Cowboy, The (Para)—Glenn Ford, Edmond O'Brien, Rhonda Fleming. Somehow I don't feel the reports I've read on this have been fair. Actually, I thought it was quite an absorbing western story with enough of an air of mystery to hold the attention of a mixed audience. It did a most creditable job in the ticket department, considering I played it the Sunday before Christmas and Christmas eve. I ended up with a better gross those two days than "The Great Caruso" did in three the weekend before. If you buy this right, I think it will pay off. Weather: Snow.—Bob Walker, Uintah Theatre, Fruita, Colo. Small town, rural trade. ***

Submarine Command (Para)—William Holden, Nancy Olson, William Bendix. Well, one thing I'll say for Paramount pictures here—when it comes to grosses, they are consistently bad. Over a period of a year, their product has done about 20 per cent below all others, and their price to me 20 per cent above all others. This one was no different. It did below average business, but the picture is about average, I'd say. Played Fri., Sat. Weather: Cold.—Don Donohue, Novato Theatre, Novato, Calif. Small town trade. ***

That's My Boy (Para)—Dean Martin, Jerry Lewis, Polly Bergen. This is an excellent comedy but "At War With the Army" was more enjoyed here. Jerry Lewis in a straight role was unbelievable—like good cake without the frosting. Business was satisfactory. Played Sun., Mon., Tues. Weather: Fair and cold.—Ken Christianson, Roxy Theatre, Washburn, N. D. Small town, rural trade. ***

That's My Boy (Para)—Dean Martin, Jerry Lewis, Polly Bergen. This is a very good comedy that drew very well for three days. The story is similar to "Grandma's Boy," and it is good enough to carry the entertainment part of this funny picture. Get it set, go to

(Continued on next page)

George Jonckowski Better —He Enjoyed Messages

WELL, it looks as if the spirit of brotherly love prevails among exhibitors, as you can see by this letter:

"Thank you very kindly for your article in the EHHS department (December 15) about my being sick. You hinted exhibitors might want to send cards if they had any extras around. The response was very gratifying as I received cards and friendly letters from all over the United States and one from Canada. They were very welcome and I am trying to answer each one personally, as I wish to thank you and all the exhibitors who wrote to me. It was a very kind gesture.

"I am now out of bed and sitting in a soft chair. I won't be able to go back to work until the latter part of March."—George P. Jonckowski, Lyric Theatre, Wabasso, Minn.

Makes you feel good to learn he is better and that the cards helped, doesn't it?

Hope Rain God Stayed Away From Bob's Show

HERE COMES THE GROOM (Para)—Bing Crosby, Jane Wyman, Alexis Smith. There is nothing like one of these good, old-fashioned laugh sprees from Bing to make a guy glad to be in this cockeyed business. It opened tonight after a steady rain that started two days ago ending nearly a month of sub-zero weather. Roads are nearly impassable so I didn't expect a bit of business but had nearly a normal Sunday. With any kind of break in the skies I should finish up the run of this great family hit with improved business every day. Playing it Sun., Mon., Tues.—Bob Walker, Uintah Theatre, Fruita, Colo. Small town, rural trade. *

The EXHIBITOR HAS HIS SAY

(Continued from preceding page)

work, and you can sit back and enjoy extra business. Played Sun., Mon., Tues. Weather: Fair and Warm.—Mayme P. Musselman, Roach Theatre, Lincoln, Kas. Small town trade. • • •

REPUBLIC

Under Mexicali Stars (Rep)—Rex Allen, Dorothy Patrick, Roy Barcroft. Here is the king of the future in cowboy pictures. Put him in cold and spend a little more money on them and he will beat Roy Rogers, as he is bigger and can sing just as well. Played Saturday.—Audrey Thompson, Ozark Theatre, Hardy, Ark. Rural, small town trade. • • •

20th CENTURY-FOX

Bird of Paradise (20th-Fox)—Louis Jourdan, Debra Paget, Jeff Chandler. This doesn't have the music and pathos of the stage play. It satisfied our patronage, however. Attendance was average for Sat., Sun. —C. E. Bennewitz, Royal Theatre, Royalton, Minn. Small town, rural trade. • • •

Frogmen, The (20th-Fox)—Richard Widmark, Dana Andrews, Gary Merrill. This is a fine war film that was exceptionally well done and we agree with one of the English critics, that here is an American film about the last war that is worthy of special mention. Widmark is excellent in it, although we prefer him in tough roles. We had quite a bit of trouble here with the English section who thought the Americans were taking things a bit too far, making a film on a topic that was supposed to be their find. Still, they came and enjoyed it immensely. Thank heaven, this had no flag-waving and women! Smart work. Played Fri., Sat. Weather: Drizzling.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, Northern Rhodesia, Africa. Business and mining trade. • • •

Halls of Montezuma (20th-Fox)—Richard Widmark, Walter Palance, Reginald Gardiner. What a sap I am, along with some others. Can you imagine anyone in his right mind buying this on percentage? How many of you did the same as I? It did 30 per cent below normal for me on a perfect Sun., Mon., Tues. playdate. Weather: Perfect.—Curt and Elsie Bigley, Princess Theatre, Humeston, Iowa. Small town, rural trade. • • •

Millionaire for Christy (20th-Fox)—Eleanor Parker, Fred MacMurray, Richard Carlson. This is a very fine picture and the audience was well pleased. Business was good for the holiday season. Played Sun., Mon., Tues. Weather: Fair.—Edwin A. Falk sr., Roxy Theatre, Billings, Okla. Small town, farmer, oil field trade.

Mr. Belvedere Rings the Bell (20th-Fox)—Clifton Webb, Joanne Dru, Hugh Marlowe. Belvedere has slipped some here but is still better than most. Clifton Webb has very good support in this show from all the rest. Played Sun., Mon. Weather: Good.—Audrey Thompson, Ozark Theatre, Hardy, Ark. Rural, small town trade.

Mr. Belvedere Rings the Bell (20th-Fox)—Clifton Webb, Joanne Dru, Hugh Marlowe. "For Heaven's Sake" played on Sun., Mon. to a terrible gross; this played Tues., Wed. to an outstanding midweek take—nearly twice the gross. Belvedere is slipping here. It is adult entertainment and business was good. Weather: Cold.—Ken Christianson, Roxy Theatre, Washburn, N. D. Small town, rural trade. • • •

People Will Talk (20th-Fox)—Cary Grant, Jeanne Crain, Findlay Currie. One of the best pictures we have run this year, and while we didn't break any attendance records, we did enjoy nice business and everyone was satisfied. We advertised to leave the kids at home, and that might have helped. Anyway, we saved a lot of questions and answers for a lot of parents. Play it, and on your best time. It will do business. Played Sun., Mon., Tues. Weather: Cold.—Mayme P. Musselman, Roach Theatre, Lincoln, Kas. Small town trade. • • •

People Will Talk (20th-Fox)—Cary Grant, Jeanne Crain, Findlay Currie. This is a good picture which failed to draw, so I took a loss on it. Played Sun., Mon. Weather: Good.—E. M. Freiburger, Dewey Theatre, Dewey, Okla. Small town trade. • • •

Take Care of My Little Girl (20th-Fox)—Jeanne Crain, Dale Robertson, Mitzi Gaynor. This isn't for us. A college town may like it. The story is not only weak, it has no appeal. Played Wed., Thurs. Weather: Fair.—Harland Rankin, Plaza Theatre, Tilbury, Ont. Small town trade. • • •

UNIVERSAL-INTERNATIONAL

Cave of Outlaws (U-I)—Macdonald Carey, Alexis Smith, Edgar Buchanan. This is a dandy little picture that pleased our action trade very much, and in spite of terrible weather, gave us a good weekend business. Stress the Carlsbad Caverns scenes in your advertising. The Technicolor is very good in this. Enough fights for action fans, but it is a very satisfactory picture for anyone. Played Fri., Sat. Weather: Ice and sleet bad. —Edwin A. Falk sr., Roxy Theatre, Billings, Okla. Small town, farmer, oil field trade.

Sierra (U-I)—Wanda Hendrix, Audie Murphy, Burl Ives. This western did all right and is good for a weekend date or for your best playing time. We had very good comments on this feature and it has that something that everyone will like. The story is well put together and the acting is good. We will bring it back in a few years, that's for sure. Audie Murphy draws well here. Play it, by all means, if yours is a western-picture theatre, like ours. Played Sat., Sun. Weather: Cold.—Sam Holmberg and Buster, New Regal Theatre, Sturgis, Sask. Rural trade. • • •

Up Front (U-I)—David Wayne, Tom Ewell, Marina Berti. This is a good comedy combined with a war story, and was good material here, since my patrons like both. We did well on this one and I think everyone should if it is bought right. Universal has been putting out a lot of good stuff lately for us rural exhibitors. Played Sun., Mon. Weather: Good.—R. L. Stanger, Windsor Theatre, Windsor, Colo. Rural and small town trade. • • •

WARNER BROS.

Along the Great Divide (WB)—Kirk Douglas, Virginia Mayo, John Agar. This is very good. The picture does not have the action of some superwesterns but has some very good acting, especially by Walter Brennan. Played Wed., Thurs. Weather: Good.—Audrey Thompson, Ozark Theatre, Hardy, Ark. Rural, small town trade.

Daughter of Rosie O'Grady, The (WB)—June Haver, Gordon MacRae, James Barton. This is perfect entertainment for all classes. The singing, dancing, plot and color couldn't be beat. I plays 'em late but I plays 'em good. Played Fri., Sat., Sun. Weather: 15 below.—Frank Sabin, Majestic Theatre, Eureka, Mont. Small town trade. • • •

Painting the Clouds With Sunshine (WB)—Dennis Morgan, Virginia Mayo, Lucille Norman. This is very entertaining and was well liked. It did fair business, is good entertainment and relaxing. This is what the customers like. Played Sun. through Tues. Weather: Splendid.—M. W. Mattecheck, Mack Theatre, McMinnville, Ore. City and rural trade. • • •

West Point Story, The (WB)—James Cagney, Virginia Mayo, Doris Day. This is a musical with comedy and a good story that should have been in color. Played Sun., Mon. Weather: Cold.—L. Brazil jr., New Theatre, Bearden, Ark. Small town trade. • • •

MISCELLANEOUS

All Quiet on the Western Front (Realart)—Reissue. Louis Walheim, Lew Ayers, John Wray. In spite of a great deal of advertising with heralds, etc., this did not take too well here. This sure does teach a good lesson and the picture has won several awards. It must have been a honey of a fine show when it first was issued, but my print was fuzzy and the sound was bad. Played Sun., Mon. Weather: Cold.—I. Roche, Vernon Theatre, Vernon, Fla. Small town, rural trade. • • •

Prince of Peace, The (Hallmark)—Ginger Prince, Forrest Taylor, Millard Coody. I packed my house for three nights on this fine religious picture in color. Even with a heavy advertising budget and a percentage for the film, I still had as much left as I usually take in midweek. Play it. Played Tues., Wed., Thurs. Weather: Good.—E. M. Freiburger, Dewey Theatre, Dewey, Okla. Small town trade. • • •

Suspects Film's Motive And Takes Sour View

R F. ROSE of the Swan Theatre at La Cygne, Kas., breaks into EHHS for the first time with this:

"I've been in show business in one location going on 17 years and never before have I had such an urge to take pen in hand and write about a picture.

"I played 'Home Town Story' (Jeffrey Lynn, Marjorie Reynolds, Donald Crisp) on January 2, 3. While this picture carried the Metro label, I'm not sure it wasn't produced by General Motors. It is out-and-out propaganda for big business and has nothing to recommend it as entertainment, either in story or production.

"I have nothing against big business, but I don't feel like using my screen to do its advertising free while I lose money. Few came—fewer stayed to the finish. When Metro can and does produce some of the finest, why did it father this offspring?"

Trailers Should Bring People Into Theatres

EINAR T. BANK of the Rialto Theatre, St. Charles, Minn., takes advantage of this forum for the first time with these remarks:

"Hundreds before me have said what they think is wrong with our business and now I would like to have my say in your fine publication.

"On December 30, 31, I ran a truly fine comedy named 'No Highway in the Sky.' This was comedy at its best and the few of my patrons who saw it whole-heartedly agreed. A week previous to this showing, I ran the trailer on this picture, and any resemblance of the trailer to the picture was entirely coincidental. James Stewart was superb in this comedy role but from the trailer you might well believe he was an insane man and have no idea that the picture was a comedy. This is just one of the many trailers that mislead the theatregoing public. Distributors should see to it that trailers are produced that bring people in rather than keep them out of our theatres."

An interpretive analysis of fair and tradepress reviews. The plus and minus signs indicate degrees of merit only; audience classification is not rated. Listings cover current reviews, brought up to date regularly. This department serves also as an ALPHABETICAL INDEX to feature releases. Numeral preceding title is Picture Guide Review page number. For listings by company, in the order of release, see Feature Chart.

REVIEW DIGEST

++ Very Good; + Good; ± Fair; − Poor; ∓ Very Poor.

In the summary ++ is rated 2 pluses, ∓ as 2 minuses.

P. G. Page	Title	Run Time	Type	Distributer	Reviewed	Boxoffice	Harrison's Reports	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
	A												
1239	Abbott & Costello Meet the Invisible Man	(82)	Comedy	U-I	3-17-51	+	+	+	+	+	±	+	7+
	Abilene Trail	(64)	Western	Mono				±			−	±	2+3−
1271	According to Mrs. Hoyle	(60)	Drama	Mono	6-23-51	±	±	±		±			4+4−
1300	Across the Wide Missouri	(81)	Sup-West.	MGM	9-22-51	+	±	±	±	+	+	+	7+3−
1301	Adventures of Captain Fabian	(100)	Drama.	Rep	9-29-51	−	−	±	−	−	−	+	2+6−
1233	Air Cadet	(94)	Com-Dr.	U-I	2-24-51	+	±	±	+	+	!	+	7+2−
	Aladdian and His Lamp	(..)	Drama	Mono									
1224	Al Jennings of Oklahoma	(79)	Drama	Col	1-20-51	++	±	±	+	+	−	−	6+4−
1275	Alice in Wonderland	(75)	Fantasy	RKO	7- 7-51	+	+	++	++	++	++	±	11+1−
1256	Along the Great Divide	(88)	West-Dr.	WB	5- 5-51	++	±	±	++	±	+	±	9+4−
1293	American in Paris, An	(115)	Musical.	MGM	9- 1-51	++	++	++	++	++	++	++	14+
1202	American Guerrilla in the Philippines	(105)	Drama	20th-Fox	11-11-50	++	++	++	++	++	+	+	12+
1293	Angels in the Outfield	(102)	Drama.	MGM	9- 1-51	+	++	++	++	++	+	++	12+
1310	Anne of the Indies	(81)	Drama.	20th-Fox	10-20-51	++	++	++	+	+	±	±	10+2−
1331	Another Man's Poison	(89)	Drama.	UA	1- 5-52	+	−		−	±		+	3+3−
1253	Apache Drums	(75)	Western.	U-I	4-28-51	±	±	+	+	+	+	+	7+2−
1251	Appointment With Danger	(90)	Drama.	Para	4-21-51	+	±	+	++	+	+	+	8+1−
1303	Arizona Manhunt	(60)	Western.	Rep	9-29-51	±		+	±	±	±	±	6+5−
	As You Were	(57)	Comedy.	LP									
1267	As Young as You Feel	(77)	Com.	20th-Fox	6- 9-51	±	+	±	+	+	++	±	8+3−
1213	At War With the Army	(93)	Comedy.	Para	12-16-50	+	+	+	++	+	+	±	8+1−
	B												
1264	Badmen's Gold	(56)	Western.	UA	5-26-51	±		−	−			±	2+4−
1300	Bannerline	(87)	Drama.	MGM	9-22-51	±	+	±	+	+	+		6+2−
1313	Barefoot Mailman, The	(83)	Comedy.	Col	11- 3-51	+	±	±	++	±	+		7+3−
1304	Basketball Fix, The	(70)	Drama.	Realart	9-29-51	±	±	±	+	−	+		5+4−
1223	Bedtime for Bonzo	(83)	Comedy.	U-I	1-20-51	+	+	+	+	++	+	±	8+1−
1299	Behave Yourself!	(81)	Comedy.	RKO	9-22-51	++		+	++	++	+	+	9+
1236	Belle Le Grand	(90)	Drama.	Rep	3- 3-51	+	±	±	+	+	±	±	7+4−
1255	Best of the Badmen	(84)	Western.	RKO	5- 5-51	+		±	++	+	±	+	7+2−
1258	Big Carnival, The	(112)	Drama.	Para	5-12-51	+	++	+	++	−	±	+	8+2−
	(Reviewed as Ace in the Hole)												
1277	Big Gusher	(68)	Adv-Dr.	Col	7-14-51	+	±	±	±	+	±		6+4−
1317	Big Night, The	(75)	Drama.	UA	11-10-51	+	−	−	−	−	±		2+5−
1239	Bird of Paradise	(100)	Drama.	20th-Fox	3-17-51	+	±	++	++	++	+	±	10+2−
	Blazing Bullets	(51)	Western.	Mono									
1224	Blue Blood	(72)	Drama.	Mono	1-20-51	+	±	±		+	++		6+2−
1159	Blue Lamp, The	(84)	Drama.	UA	6-24-50	+	±	+	±	±	+	+	7+3−
1299	Blue Veil, The	(114)	Drama.	RKO	9-22-51	++	++	+	++	++	++	+	12+
1279	Bonanza Town	(56)	Western.	Col	7-21-51	+			±	±	±		4+3−
1330	Boots Malone	(103)	Drama.	Col	12-22-51	+	+	+		+			4+
1206	Born Yesterday	(103)	Comedy.	Col	11-25-50	++	++	++	++	++	+	++	13+
1234	Bowery Battalion	(69)	Comedy.	Mono	2-24-51	+	+			±	−	+	5+2−
1205	Branded	(94)	Western.	Para	11-25-50	+	+	+	+	+	+	±	7+1−
1257	Brave Bulls, The	(108)	Drama.	Col	5-12-51	++	±	++	++	±	+	++	11+2−
1317	Bride of the Gorilla	(68)	Drama.	Realart	11-10-51	+	−	±		+	±	±	5+4−
1281	Bright Victory	(97)	Drama.	U-I	7-28-51	++	++	+	++	++	++	++	13+
1322	Browning Version, The	(90)	Drama.	U-I	11-24-51	++	±		+		++	+	7+1−
1219	Buckaroo Sheriff of Texas	(60)	Western.	Rep	12-30-50	±		±	±	±	−		4+5−
1255	Bullfighter and the Lady	(87)	Drama.	Rep	5- 5-51	+	+	++	++	++	+	++	11+
1330	Bushwhackers, The	(73)	Western.	Realart	12-22-51	+	±	±	−	±		±	5+5−
	C												
1215	California Passage	(90)	Western.	Rep	12-23-50	+	±	+	±	+	+	±	7+3−
1320	Callaway Went Thataway	(81)	Comedy.	MGM	11-17-51	+	++	+	+	+	++	+	9+
1310	Calling Bulldog Drummond	(81)	Drama.	MGM	10-20-51	+	±	±	+	++			6+2−
1217	Call of the Klondike	(67)	Drama.	Mono	12-23-50	+	±	±		+		±	5+3−
1225	Call Me Mister	(95)	Musical.	20th-Fox	1-27-51	+	±	++	+	++	+		8+1−
	Canyon Raiders	(54)	Western.	Mono								±	1+1−
1270	Capt. Horatio Hornblower	(117)	Act-Dr.	WB	6-16-51	++	+	++	++	++	++	+	12+
	Captive of Billy the Kid	(..)	Western.	Rep									
1280	Casa Manana	(73)	Musical.	Mono	7-21-51	−	−	±		−	±		2+5−
1280	Cattle Drive	(77)	Western.	U-I	7-21-51	+	+	+	+	+	+	+	8+
1225	Cause for Alarm	(73)	Drama.	MGM	1-27-51	+	+	±	++	−	+	±	7+3−
1251	Cavalry Scout	(78)	Western.	Mono	4-21-51	+	±	+		+	+	±	6+2−
1314	Cave of Outlaws	(76)	Drama.	U-I	11- 3-51	+	±	±	+	+	+		6+2−
1291	Chain of Circumstance	(68)	Drama.	Col	8-25-51	±	±	±	±	±	±		6+7−
1326	Chicago Calling	(74)	Drama.	UA	12- 8-51	±	−	±	±	−	+	±	5+6−
1267	China Corsair	(67)	Act-Dr.	Col	6 9-51	±	±	±	±	±	±	±	7+7−
1315	Christmas Carol, A	(86)	Drama.	UA	11- 3-51	±	++	−	+	−	++	+	7+3−
1330	Cimarron Kid, The	(84)	Drama.	U-I	12-22-51	+	±	±	+		±		5+3−
1248	Circle of Danger	(86)	Drama.	UA	3- 7-51	±	±	±	++	−	±	+	7+5−
1307	Close to My Heart	(90)	Drama.	WB	10-13-51	±	±	±	+	±	++		7+4−
1305	Clouded Yellow, The	(96)	Drama.	Col	10- 6-51	+	±		+	+	+	+	6+1−
	Colorado Ambush	(52)	Western.	Mono				±		+		±	3+2−
1300	Come Fill the Cup	(113)	Drama.	WB	9-22-51	++	+	+	+	+	±	±	9+1−
1271	Comin' Round the Mountain	(77)	Comedy.	U-I	6-23-51	+	±	±	++	±	±	±	8+5−
1220	Company She Keeps, The	(83)	Drama.	RKO	12-30-50	+	±	+	±	−	+	+	6+4−
1297	Corky of Gasoline Alley	(70)	Comedy.	Col	9-15-51	+		±	±	+	±		5+3−
1218	Counterspy Meets Scotland Yard	(67)	Drama.	Col	12-23-50	+	±	±	±	−	+	±	6+5−
1333	Crazy Over Horses	(65)	Comedy.	Mono	1-12-52	+	±	−		±		±	4+4−
1291	Criminal Lawyer	(74)	Drama.	Col	8-25-51	+	±	±	+	±	±	±	7+5−
1286	Crosswinds	(93)	Drama.	Para	8-11-51	++	∓		++		++	++	8+2
1230	Cry Danger	(79)	Drama.	RKO	2-10-51	++	+	∓	++	±	+	+	10+
1247	Cuban Fireball	(78)	Com-Mus.	Rep	4- 7-51	+	−	∓	+	−	±		4+3−
1294	Cyclone Fury	(54)	Western.	Col	9- 1-51	±		∓	±	−	∓		4+5−
1204	Cyrano de Bergerac	(112)	Drama.	UA	11-18-50	++	+	∓	++	+	+		14+
	D												
1276	Dakota Kid, The	(60)	Western.	Rep	7- 7-51	±	∓	±	∓		∓	±	6+6−
1285	Danger Zone	(60)	Drama.	LP	8-11-51	+		±		±		∓	4+3−
1288	Darling, How Could You!	(96)	Comedy.	Para	8-18-51	±	..			±	∓		3+3−
1292	David and Bathsheba	(123)	Drama.	20th-Fox	8-25-51	++	++	++	++	++	∓	∓	14+
1296	Day the Earth Stood Still	(92)	Drama	20-Fox	9- 8-51	+	++	+	∓	∓	++	+	11+
1253	Dear Brat	(82)	Comedy.	Para	4-28-51	+	±	±	±	±	±	±	7+6−
1328	Death of a Salesman	(113)	Drama.	Col	12-15-51	∓	∓	+	++	∓	∓	∓	9+
1329	Decision Before Dawn	(119)	Drama.	20th-Fox	12-22-51	+	+	++	++	++	∓	∓	11+
1305	Desert Fox, The	(87)	Drama.	20th-Fox	10- 6-51	+	+	±	+	+	+	+	9+1−
1328	Desert of Lost Men	(54)	Western.	Rep	12-15-51	+		±	±				3+2
1302	Detective Story	(103)	Drama.	Para	9-29-51	+	++	++	+	+	++	++	13+
1296	Disc Jockey	(77)	Musical.	Mono	9- 8-51	+	±	+	+	+	+		6+2−
1326	Distant Drums	(101)	Drama.	WB	12- 8-51	+	∓	+	+	+		±	7+1
1207	Double Crossbones	(75)	Com-Mus.	U-I	12- 2-50	+	−	±	±	−	+	−	6+3−
1220	Double Deal	(65)	Drama.	RKO	12-30-50	±	±	±	+	+	±		6+4−
1319	Double Dynamite	(80)	Comedy.	RKO	11-17-51	+	±	±	±	+	+	+	7+3
1308	Drums in the Deep South	(87)	Drama.	RKO	10-13-51	±	∓	±	+	∓	+		7+3
	E												
1312	Elephant Stampede	(71)	Drama.	Mono	10-27-51	±	±	±		∓		--	4+4
1318	Elopement	(81)	Comedy.	20th-Fox	11-10-51	+	±	±	+	+	±	+	7+3
1226	Enforcer, The	(88)	Drama.	WB	1-27-51	+	+	++	+	+	±	+	9+1
1262	Excuse My Dust	(82)	Mus-Com.	MGM	5-26-51	+	+	++	+	∓	∓	+	10+
	F												
1258	Fabiola	(96)	Drama.	UA	5-12-51	++	±		∓	−	−	+	6+3
1315	Family Secret, The	(85)	Drama.	Col	11- 3-51	±		±	±		+		4+5
1233	Father's Little Dividend	(81)	Comedy.	MGM	2-24-51	++	++	++	++	∓	∓	∓	14+
1271	Father Takes the Air	(61)	Comedy.	Mono	6-23-51	±		±		±	±		4+5
1247	Fat Man, The	(77)	Mys-Dr.	U-I	4- 7-51	±	±	+	±	±	+	+	7+5
1320	FBI Girl	(74)	Drama.	LP	11-17-51	−	±	±	+	−			3+4
1329	Finders Keepers	(75)	Comedy.	U-I	12-22-51			±	±	+	±		4+6
1255	Fighting Coast Guard	(86)	Drama.	Rep	5- 5-51	+	+	±	+	∓	±	+	8+3
1241	Fingerprints Don't Lie	(56)	Drama.	LP	3-17-51	+	+	∓	∓	∓	±		4+4
1253	First Legion, The	(86)	Drama.	UA	4-28-51	+	+	∓	∓	∓	+	+	8+1
1256	Five	(93)	Drama.	Col	5- 5-51	+	+	+	++	+	+	+	8+
1323	Fixed Bayonets	(92)	Drama.	20th-Fox	12- 1-51	+	±	+	+	+	++	+	8+1
1322	Flame of Araby	(77)	Drama.	U-I	11-24-51	+	±	+	±	+	+	±	7+3
1237	Flame of Stamboul	(68)	Drama.	Col	3-10-51	+	−	±	±	+	±	±	7+5
1329	Flaming Feather	(78)	Western.	Para	12-22-51	++	±	±	+	∓			5+2
1317	Flight to Mars	(71)	Drama.	Mono	11-10-51	+	±	±		+			4+2
1281	Flying Leathernecks	(102)	Drama.	RKO	7-28-51	+	±	+	∓	+	+	+	8+1
1219	Flying Missile, The	(92)	Drama.	Col	12-30-50	+	+	+	+	+	+	±	7+2
1244	Follow the Sun	(90)	Drama.	20th-Fox	3-24-51	+	+	+	++	++	+	+	11+
1245	Footlight Varieties	(61)	Musical.	RKO	3-31-51	±	±	+	+	+	±		6+3
1292	Force of Arms	(100)	Drama.	WB	8-25-51	±	±	++	+	+	∓	+	9+2
1209	For Heaven's Sake	(92)	Comedy.	20th-Fox	12- 9-50	++	+	+	++	+	+	+	10+
1314	Fort Defiance	(81)	Drama.	UA	11- 3-51	++	+	∓	∓	+	+	++	8+1
1298	Fort Dodge Stampede	(60)	Western.	Rep	9-15-51	−		±	+	+			3+2
	Fort Osage	(70)	Western.	Mono									
1242	Fort Savage Raiders	(54)	Western.	Col	3-17-51	±		∓		+	+		4+3
1260	Fort Worth	(80)	Super-West.	WB	5-19-51	+	±	+	∓	+	+	±	7+4
1267	Four in a Jeep	(97)	Drama.	UA	6- 9-51	++	+		++	+	+	∓	9+1
1238	14 Hours	(91)	Drama.	20th-Fox	3-10-51	++	++	++	∓	∓	∓	∓	13+
1261	Francis Goes to the Races	(88)	Com.	U-I	5-26-51	+	∓	∓	∓	∓	∓	∓	12+
1212	Frenchie	(80)	West-Dr.	U-I	12- 9-50	±	±	∓	∓	∓	∓	∓	8+3
1270	Frogmen, The	(96)	Drama.	20th-Fox	6-16-51	++	++	++	++	∓	∓	++	14+
1279	Fugitive Lady	(78)	Drama.	Rep	7-21-51	∓		∓	∓	∓	∓	∓	3+4
1235	Fury of the Congo	(69)	Act-Dr.	Col	3- 3-51	+	±	∓	∓	∓	∓	∓	6+6
	G												
1220	Gambling House	(80)	Drama.	RKO	12-30-50	±	±	±	∓	∓	∓	∓	7+6−
1227	Gasoline Alley	(77)	Comedy.	Col	2- 3-51	±	±	∓	∓	∓	∓	∓	7+2
1224	Gene Autry and the Mounties	(70)	West.	Col	1-20-51	+	∓	∓	∓	∓	∓	∓	5+1
1257	Ghost Chasers	(69)	Comedy.	Mono	5-12-51	+		∓		∓	∓	∓	5+4
1287	G.I. Jane	(62)	Comedy.	LP	8-18-51	+	∓	∓					3+3
1332	Girl in Every Port, A	(85)	Comedy.	RKO	1- 5-52	+	∓	∓	∓	∓			5+3
1328	Girl on the Bridge, The	(77)	Drama.	20th-Fox	12-15-51	+	∓	∓	∓	∓	∓	∓	5+1
1246	Go for Broke!	(93)	War-Dr.	MGM	3-31-51	+	∓	∓	∓	∓	∓	∓	12+
1314	Golden Girl	(108)	Mus-Drama.	20th-Fox	11- 3-51	++	∓	∓	∓	∓	∓	∓	9+2
1300	Golden Horde, The	(76)	Drama.	U-I	9-22-51	+	∓	∓	∓	∓	±	+	5+1
1308	Gold Raiders	(56)	Drama.	UA	10-13-51	±		∓		∓	∓	∓	2+2
1249	Goodbye, My Fancy	(107)	Comedy.	WB	4-14-51	±	±	∓	∓	∓	∓	+	8+2
1334	Greatest Show on Earth, The	(151)	Drama.	Para	1-12-52	++	∓	∓	∓	∓	∓	∓	10+
	Great Adventure, The	(75)	Drama.	LP									
1252	Great Caruso, The	(109)	Drama.	MGM	4-21-51	++	∓	∓	∓	∓	∓	∓	14+
1191	Great Manhunt, The	(97)	Drama.	Col	10- 7-50	++	∓	∓	∓	∓	∓	∓	8+
	(Reviewed as State Secret)												
1210	Great Missouri Raid, The	(85)	West-Dr.	Para	12- 9-50	∓	∓	∓	∓	∓	∓	∓	8+1
	Green Glove, The	(..)	Drama.	UA									
1230	Groom Wore Spurs, The	(81)	Comedy.	U-I	2-10-51	++	∓	∓	∓	∓	∓	∓	7+6

REVIEW DIGEST

++ Very Good; + Good; ± Fair, − Poor, −− Very Poor. In the summary ++ is rated 2 pluses, −− as 2 minuses.

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Reports	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
1214	Grounds for Marriage (89)		Comedy	MGM	12-16-50	+	+	+	++	+	+	+	8+
1261	Guy Who Came Back, The (91)		Dr.	20-Fox	5-26-51	+	++	++	+	+	+	±	8+1
1251	Gypsy Fury (63)		Drama	Mono	4-21-51	+	++			−	−	++	3+4−
	H												
1249	Half Angel (80)		Drama	20th-Fox	4-14-51	+	±	±	+	+	±		6+3
1215	Halls of Montezuma (113)		War-Dr.	20th-Fox	12-23-50	+	++	++	++	++	++	++	13+
1269	Happy Go Lovely (88)		Musical	RKO	6-16-51	+	+	++	+	++	±	±	9+2
1265	Hard, Fast and Beautiful (78)		Drama	RKO	6- 2-51	+	±	++	++	++	+	±	10+2−
	Harem Girl (..)		Comedy	Col									
1312	Harlem Globetrotters, The (80)		Drama	Col	10-27-51	+	+	+	++	+	+		7+
1198	Harvey (104)		Comedy	U-I	10-28-50	++	+	++	++	++	+	++	12+
1303	Havana Rose (77)		Drama	Rep	9-29-51	−	−	−	±	−	−		1+6−
	Hawk of the Wild River, The (..)		Western	Col									
1248	Heart of the Rockies (67)		Western	Rep	4- 7-51	+		±	+	+	+		5+1−
1267	He Ran All the Way (77)		Drama	UA	6- 9-51	+	+	++	++	+	+	++	10+
1276	Here Comes the Groom (114)		Rom-Com.	Para	7- 7-51	++	++	++	++	++	++	+	13+
1256	Her First Romance (73)		Comedy	Col	5- 5-51	+	±	±	±	±	±		6+5−
1299	Highly Dangerous (81)		Drama	LP	9-22-51	+	±	±		+			4+2−
1208	Highway 301 (88)		Drama	WB	12- 2-50	±	±	+	+	+	+	+	7+3−
1292	Highwayman, The (82)		Drama	Mono	8-25-51	+	+	±	++	+	++	±	9+2−
1297	Hills of Utah (70)		Western	Col	9-15-51	+		±	+	−	±		4+3−
1280	His Kind of Woman (120)		Drama	RKO	7-21-51	+	±	+	++	++	±	++	10+2−
1259	Hollywood Story (77)		Mys-Dr.	U-I	5-19-51	+	±	+	+	+	±	+	7+2−
1259	Home Town Story (61)		Drama	MGM	5-19-51	±	−	±	−	±	+		4+5−
1320	Honeychile (89)		Comedy	Rep	11-17-51	+	±	+	+	+	+		6+1−
1319	Hong Kong (91)		Drama	Para	11-17-51	+	±	+	+	+	+		6+1−
1270	Hoodlum, The (61)		Drama	UA	6-16-51	+	−	±	±	+	+	±	6+4
1311	Hot Lead (61)		Western	RKO	10-27-51	±		±	±	+	±		5+4−
1301	Hotel Sahara (87)		Comedy	UA	9-29-51	+	+	+	+	−	+	±	6+2−
1239	House on Telegraph Hill (93)		Drama	20th-Fox	3-17-51	+	±	±	+	+	±	+	7+4−
1216	Hunt the Man Down (68)		Drama	RKO	12-23-50	±		+	±	+	+		5+2−
1277	Hurricane Island (72)		Drama	Col	7-14-51	±	−	−	+	−	±	±	4+6−
	I												
1244	I Can Get It for You Wholesale (91)		Drama	20th-Fox	3-24-51	+	++	+	++	++	+	+	10+
1313	I Want You (102)		Drama	RKO	11- 3-51	++	±	+	+	++	++	+	10+1−
1246	I Was an American Spy (85)		Drama	Mono	3-31-51	±	+	±		±	±	+	6+4
1252	I Was a Communist for the FBI (84)		Drama	WB	4-21-51	+	+	H	H	H	+	H	11+
1223	I'd Climb the Highest Mountain (88)		Drama	20th-Fox	1-20-51	+	+	H	++	++	++	+	11+
1328	I'll Never Forget You (90)		Drama	20th-Fox	12-15-51	+	±	−	+	++	+	+	7+2−
1327	I'll See You in My Dreams (110)		Musical.	WB	12-15-51	++	++	+	+	++		+	9+
1261	In Old Amarillo (67)		Western	Rep	5-26-51	+		+	+	+	±	±	6+4
1331	Indian Uprising (..)		Drama	Col	1- 5-52	+	±	±		+			4+2−
1237	Inside Straight (87)		Drama	MGM	3-10-51	±	+	±	+	+	±	+	7+4
1260	Inside the Walls of Folsom Prison (87)		Drama	WB	5-19-51	±	±	+	+	+	+	±	7+4−
1246	Insurance Investigator (60)		Drama	Rep	3-31-51	+	±	±	±	+		±	6+4−
	Invitation, The (..)		Drama	MGM									
1276	Iron Man (82)		Drama	U-I	7- 7-51	++	+	+	+	+	+	+	8+1−
1323	It's a Big Country (89)		Drama	MGM	12- 1-51	+	+	+	++	−		±	6+3−
	J												
1334	Japanese War Bride (91)		Drama	20th-Fox	1-12-52	±		+					2+1−
1269	Jim Thorpe—All American (105)		Drama	WB	6-16-51	++	++	++	++	++	++	+	13+
1298	Joe Palooka in Triple Cross (60)		Drama	Mono	9-15-51	+	±	±		+		−	4+3−
1294	Journey Into Light (88)		Drama	20th-Fox	9- 1-51	−	±	±	++	−	±	±	6+6−
1258	Jungle Headquarters (65)		Travel	RKO	5-12-51	+	±	+	++	+	+	+	8+1−
1307	Jungle Manhunt (66)		Drama	Col	10-13-51	+	−	±	±	±	±		5+5−
1322	Jungle of Chang (67)		Drama	RKO	11-24-51	±		±	±	+			4+3−
	K												
1250	Katie Did It (81)		Comedy	U-I	4-14-51	±	±	+	+	+	±		6+4
	Kentucky Jubilee (67)		Comedy	LP			−	±		+			2+2−
	Kefauver Crime Investigation (52)		News	20th-Fox			+						1+
1310	Kid From Amarillo, The (56)		Western	Col	10-20-51	+		−	+	+	±		4+2−
1210	Kim (113)		Drama	MGM	12- 9-50	++	++	+	++	+	++	++	12+
1272	Kind Lady (78)		Drama	MGM	6-23-51	+	+	++	++	+	+	+	9+
1247	Kon-Tiki (73)		Adv-Dr.	RKO	4- 7-51	±	±	++	++	+	++	++	11+2−
1222	Korea Patrol (57)		Drama	UA	1-13-51	−	−	±	−	−			1+5
	L												
1285	Lady and the Bandit, The (79)		Drama	Col	8-11-51	+	±	±	+	+	±		6+3
1302	Lady From Texas (78)		Drama	U-I	9-29-51	+	+	+	±	+	±		6+3
1309	Lady Pays Off, The (80)		Drama	U-I	10-20-51	+	±	±	+	+	±	±	7+4−
	Lady Possessed, A (..)		Drama	Rep									
1326	Lady Says No, The (82)		Comedy	UA	12- 8-51	+	−	−	+	−	−	±	3+5−
1250	Last Outpost, The (89)		Outd'r-Drama	Para	4-14-51	+	±	±	++	±	+	+	8+3−
1332	Las Vegas Story, The (88)		Drama	RKO	1- 5-52	+	+	±		+			4+1−
1312	Lavender Hill Mob, The (82)		Comedy	U-I	10-27-51	++	+	+	++		++	+	9+
1278	Law and the Lady (104)		Comedy	MGM	7-14-51	±	+	±	+	−	+	±	6+4
	Lawless Cowboys (58)		Western	Mono								±	1+1−
1220	Law of the Badlands (60)		Western	RKO	12-30-50	+		+	±	+	±		5+2
	Leave It to the Marines (66)		Comedy	LP				−				±	1+2−
1240	Lemon Drop Kid, The (91)		Comedy	Para	3-17-51	++	+	±	++	++	±	+	10+2
1286	Let's Go Navy (68)		Comedy	Mono	8-11-51	+	+	+	±	+	±	±	7+3−
1312	Let's Make It Legal (77)		Comedy	20th-Fox	10-27-51	+	+	±	±	+	+	+	7+2−
1230	Lightning Strikes Twice (91)		Drama	WB	2-10-51	±	±	+	+	−	±	±	7+3
1316	Light Touch, The (107)		Drama	MGM	11- 3-51	±	±	+	+	−	±		5+4−
1290	Lilli Marlene (73)		Drama	RKO	8-18-51	±	−	±	−	−	−		2+7−
1254	Lion Hunters, The (73)		Drama	Mono	4-28-51	+	±	±		±		±	4+5−
1265	Little Big Horn (82)		Western	LP	6- 2-51	+	±	+	+	++		±	7+2−
1283	Little Egypt (82)		Comedy	U-I	8- 4-51	+	+	±	±	+	±	±	7+3−
1330	Lone Star (94)		Western	MGM	12-22-51	++	+	+	++	+			7+
1238	Long Dark Hall, The (86)		Drama	UA	3-10-51	±	±	+	±	+	+	+	7+3−
1307	Longhorn, The (70)		Western	Mono	10-13-51	+	±	±		+		−	4+3−
1267	Lorna Doone (84)		Rom-Com	Col	5-26-51	+	±	±	+	++	+	+	8+2−
1281	Lost Continent, The (82)		Adv-Dr	LP	7-28-51	+	±	±		+			4+2−
1307	Love Nest (84)		Comedy	20th-Fox	10-13-51	+	±	±	±	+	±		6+4−
1231	Lucky Nick Cain (87)		Drama	20th-Fox	2-17-51	+	±	+	+	+	+	±	7+2−
1240	Lullaby of Broadway (92)		Musical	WB	3-17-51	+	±	++	+	+	+	+	8+1−
	M												
1235	"M" (88)		Drama	Col	3- 4-51	+	±	+	+	+	+	±	7+2
1243	Ma and Pa Kettle Back on the Farm (80)		Comedy	U-I	3-24-51	+	+	+	++	+	±	±	8+2
1301	Magic Carpet, The (84)		Comedy	Col	9-29-51	+	±	±	±	=	±		5+6−
1291	Magic Face, The (89)		Drama	Col	8-25-51	++	±	±	+	±	±	+	8+3−
1205	Magnificent Yankee, The (88)		Drama	MGM	11-28-50	++	++	++	++	++	++	++	14+
	Man Bait (..)		Drama	LP									
1243	Man From Planet X (70)		Fantasy	UA	3-24-51	±	+	+	±	+		−	5+3−
	Man From Sonora (54)		Western	Mono						+			1+
1325	Man in the Saddle (87)		Drama	Col	12- 8-51	+	+	+	+	+	+		6+
1215	Man Who Cheated Himself (81)		Dr.	20th-Fox	12-23-50	++	+	±	++	+	+	+	9+1−
1305	Man With a Cloak (81)		Drama	MGM	10- 6-51	+	±	±	+	±	±	+	7+5−
1266	Man With My Face, The (75)		Mys-Dr	UA	6- 2-51	+	±	±	+		+	+	6+2−
1283	Mark of the Renegade (81)		Drama	U-I	8- 4-51	+	±	±	+	+	±	−	6+4−
1273	Mask of the Avenger (83)		Drama	Col	6-30-51	+	±	+	+	+	+	+	7+1−
	Mask of the Dragon (53)		Drama	LP			−	±		+		±	3+3−
1226	Mating Season, The (101)		Comedy	Para	1-27-50	++	++	++	++	++	+	++	13+
1285	Meet Me After the Show (86)		Mus.	20th-Fox	8-11-51	++	++	++	++	++	+	+	12+
1283	Millionaire for Christy, A (90)		Com.	20th-Fox	8- 4-51	+	+	+	+	+	+	±	7+1−
1268	Million Dollar Pursuit (60)		Drama	Rep	6- 9-51	±	±	±	±	±	±		6+6−
1235	Missing Women (60)		Drama	Rep	4- 3-51	±	±	±	+	±		±	6+5−
1287	Mister Drake's Duck (76)		Comedy	UA	8-18-51	±	±	++	+	+	+		7+2−
1240	Mister Universe (79)		Comedy	UA	3-17-51	+	+	+	+	+	±	+	7+1
1295	Mob, The (87)		Drama	Col	9- 8-51	+	++	+	++	+	±	+	9+1−
1321	Model and the Marriage Broker, The (105)		Comedy	20th-Fox	11-24-51	+	+	±	++	+			6+1−
1208	Molly (83)		Comedy	Para	12- 2-50	++	+	++	++	±	++	+	11+1
	(Reviewed as The Goldbergs) Montana Desperado (51)		Western	Mono				+			±	±	3+2−
1282	Mr. Belvedere Rings the Bell (88)		Comedy	20th-Fox	7-28-51	+	++	++	++	++	+	++	12+
1262	Mr. Imperium (87)		Mus-Dr.	MGM	5-26-51	±	±	±	±	±	±	±	7+7−
1301	Mr. Peek-a-Boo (74)		Comedy	UA	9-29-51	+	+	+	+	+	+	+	7+
1207	Mudlark, The (99)		Hist-Dr.	20th-Fox	12- 2-50	+	+	+	+	++	++	++	10+
1306	My Favorite Spy (93)		Comedy	Para	10- 6-51	+	+	+	++	++	+		8+
1245	My Forbidden Past (70)		Drama	RKO	3-31-51	+	−	±	+	+	±	+	6+3−
1231	My Outlaw Brother (82)		Drama	UA	2-17-51	−	−	±	−	−		±	2+6−
	(Reviewed as My Brother, the Outlaw)												
1245	My True Story (67)		Drama	Col	3-31-51	±	±	±	+	+	±		6+4−
	N												
1264	Naughty Arlette (86)		Comedy	UA	5-26-51	±	+	±	±	±	−		5+5−
	Navajo (70)		Documentary	LP									
1236	Navy Bound (61)		Comedy	Mono	3- 3-51	±	+	±		+	+	±	6+3
	Nevada Badmen (58)		Western	Mono							+	−	1+1
1277	Never Trust a Gambler (79)		Drama	Col	7-14-51	±	±	±	±	−	±	±	6+7
1257	New Mexico (74)		Drama	UA	5-12-51	±	±	±	+	++	++	±	9+4−
1262	Night Into Morning (86)		Drama	MGM	5-26-51	++	±	+	++	+	±	+	10+1
	Night Raiders (52)		Western	Mono									
1242	Night Riders of Montana (60)		Western	Rep	3-17-51	+		±	+	+		±	5+2
1282	No Highway in the Sky (98)		Drama	20th-Fox	7-28-51	+	++	++	+	+	++	+	10+
1268	No Questions Asked (81)		Drama	MGM	6- 9-51	+	+	±	+	+	±	±	7+3
	Northwest Territory (61)		Drama	Mono									
	O												
1296	Obsessed (77)		Drama	UA	9- 8-51	±	−	+	−	±	±		4+6
1221	Odette (105)		Drama	UA	1-13-51	++	+	+	++	++	+	++	11+
1211	Of Men and Music (85)		Music	20th-Fox	12- 9-50	+		++	++	+	++	++	10+
1242	Oh! Susanna (90)		Outd'r-Dr.	Rep	3-17-51	+	±	±	++	+	±	±	8+4
	Oklahoma Justice (56)		Western	Mono									
1333	Old West, The (61)		Western	Col	1-12-52	+		±					2+1−
1254	Oliver Twist (105)		Drama	UA	4-28-51	+	++	++	++	+	+	++	11+
1324	On Dangerous Ground (82)		Drama	RKO	12- 1-51	++	±	−	±	+			5+3−
	One Big Affair (..)		Drama	UA									
1275	On Moonlight Bay (95)		Musical	WB	7- 7-51	H	H	H	+	H	H	+	12+
1286	On the Loose (74)		Drama	RKO	8-11-51	+	−	±	+	+	+		5+2
1237	Only the Valiant (105)		Hist-West	WB	3-10-51	H	±	H	H	H	+	+	11+1−
1254	On the Riviera (89)		Mus-Com	20th-Fox	4-28-51	+	H	H	+	H	H	+	11+
1223	Operation Disaster (100)		Drama	U-I	1-20-51	+	+		±	±	+	H	7+2−
1221	Operation Pacific (109)		Drama	WB	1-13-51	+	±	+	++	+	+	+	8+1−
1218	Operation X (79)		Drama	Col	12-23-50	−	−			=	−	±	1+e
1325	Overland Telegraph (6C)		Western	RKO	12- 8-51	+		±	+	+			4+1−
	P												
1243	Painted Hills, The (68)		Drama	MGM	3-24-51	±	±	+	+	−	±		5+4−
1296	Painting the Clouds With Sunshine (87)		Musical	WB	9- 8-51	H	±	+	+	H	+	±	9+2−
1308	Pandora and the Flying Dutchman (123)		Drama	MGM	10-13-51	±	±	±	+	+	±	+	7+4−
	Pals of the Golden West (68)		Western	Rep									

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Reports	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summaries
1293	Pardon My French (81)		Comedy	UA	9- 1-51	—	—	±	±	+	±		4+5-
1261	Passage West (80)		Western	Para	4-26-51	+	+	+	+	‡	±	±	3+2-
1234	Payment on Demand (90)		Drama	RKO	2-24-51	‡	‡	‡	‡	‡	‡	‡	14+
1323	Pecos River (55)		Western	Col	12- 1-51	+		±	+	±			4+2—
1274	Peking Express (85)		Drama	Para	6-30-51	±	±	+	‡	+	±	±	8+
1291	People Against O'Hara (103)		Drama	MGM	8-25-51	‡	+	±	‡	±	‡	+	10+2-
1287	People Will Talk (110)		Comedy	20th-Fox	8-18-51	+	‡	‡	‡	‡	‡	+	12+
1334	Phone Call From a Stranger (96)		Drama	20th-Fox	1-12-52	+		+					2+
1279	Pickup (78)		Drama	Col	7-21-51	+	±	±	+	±	+	+	7+3—
1263	Pier 23 (59)		Drama	LP	5-26-51	±	±	±		±		±	5+5—
1288	Pistol Harvest (60)		Western	RKO	8-18-51	+		+	±		+		4+1—
1282	Place in the Sun, A (122)		Drama	Para	7-28-51	‡	+	‡	‡	‡	‡	‡	13+
1289	Pool of London (86)		Drama	U-I	8-18-51	±	±	+	±	+	+	+	7+3—
1225	Prairie Roundup (53)		Western	Col	1-27-51	±		+	+	±	+	—	5+3—
1212	Prelude to Fame (78)		Mus-Dr	U-I	12- 9-50	+	+	+	+		+	+	6+
1221	Pride of Maryland (60)		Drama	Rep	1-13-51	+	±	±	+	+	±	±	7+4—
1266	Prince Who Was a Thief (88)		Drama	U-I	6- 2-51	+	+	+	+	‡	±	+	8+1-
1256	Prowler, The (92)		Drama	UA	5- 5-51	+	±	±	+	±	±	‡	8+5-
1318	Purple Heart Diary (73)		Drama	Col	11-10-51	+	±	±	+	+	±		6+3—
	Q												
1238	Quebec (85)		Drama	Para	3-10-51	±	—	±	+	—	+	±	5+5—
1244	Queen for a Day (107)		Drama	UA	3-24-51	+	±	+	‡	±	‡		8+2—
1320	Quo Vadis (172)		Drama	MGM	11-17-51	‡	‡	‡	‡	‡	‡	+	13+
	R												
1309	Racket, The (90)		Drama	RKO	10-20-51	+	±	+	±	+		±	6+3—
1309	Raging Tide, The (92)		Drama	U-I	10-20-51	—	±	±	+	+	‡		6+3—
1235	Raton Pass (84)		Western	WB	3- 3-51	±	±	±	‡	±	±	+	8+5-
1238	Rawhide (86)		West-Dr	20th-Fox	3-10-51	‡	+	+	‡	‡	+	+	10+
1288	Red Badge of Courage (69)		Drama	MGM	8-18-51	+	±	+	‡	—	‡	+	8+2-
1214	Redhead and the Cowboy (82)		Drama	Para	12-16-50	—	±	±	+	—	+	+	5+4-
1319	Red Mountain (84)		Western	Para	11-17-51	±	±	±	‡	‡	+		8+3—
	Red Skies of Montana (..)		Drama	20th-Fox									
	Retreat, Hell (..)		Drama	WB									
1302	Reunion in Reno (80)		Drama	U-I	9-29-51	+	±	±	+	+	±		6+3—
1216	Revenue Agent (72)		Drama	Col	12-23-50	+	±	±	±	+	±	±	7+5—
1284	Rhubarb (94)		Comedy	Para	8- 4-51	‡	+	±	‡	+	‡	‡	10+1—
1230	Rhythm Inn (71)		Musical	Mono	2-10-51	+	±	±		+	±		5+3—
1276	Rich, Young and Pretty (95)		Musical	MGM	7- 7-51	+	+	+	+	+	‡	‡	9+
1232	Ridin' the Outlaw Trail (56)		Western	Col	2-17-51	±		±	+	+	+		5+2-
1299	River, The (99)		Drama	UA	9-22-51	+	±	‡	‡	‡	‡	‡	12+1—
1284	Roadblock (73)		Drama	RKO	8- 4-51	+	±	±	—	+	—		4+4—
	Roaring City (57)		Drama	LP								±	1+1—
1284	Rodeo King and the Senorita (67)		West..	Rep	8- 4-51	±		+	+	±	+		5+2—
1333	Room for One More (95)		Comedy	WB	1-12-52	‡							2+
1229	Rough Riders of Durango (60)		Western..	Rep	2-10-51	+		±	+	+	+	±	6+2-
1229	Royal Wedding (92)		Musical	MGM	2-10-51	‡	+	‡	‡	‡	‡	‡	13+
	S												
1247	Saddle Legion (60)		Western	RKO	4- 7-51	+		±	±	+	±		5+3-
1324	Sailor Beware (106)		Comedy	Para	12- 1-51	+	‡	‡	‡	‡			9+
1275	St. Benny, the Dip (80)		Comedy	UA	7- 7-51	±	±	+	±		+		5+3—
1084	Samson and Delilah (128)		Drama	Para	10-29-49	‡	‡	‡	‡	‡	‡	‡	14+
1254	Santa Fe (89)		Western	Col	4-28-51	+	±	+	+	+	+	±	7+2—
1295	Saturday's Hero (111)		Drama	Col	9- 8-51	+	‡	+	+	+	‡	+	9+
1278	Savage Drums (70)		Adv-Dr	LP	7-14-51	±	—	±		±		±	4+5—
1245	Scarf, The (86)		Drama	UA	3-31-51	±	±	+	‡	‡	+	±	9+3—
1302	Sea Hornet (84)		Drama	Rep	9-29-51	±	±	+	+	±	±		6+5—
1258	Sealed Cargo (90)		Mys-Dr	RKO	5-12-51	+	±	+	‡	+	+	+	8+1—
1226	Second Woman, The (91)		Drama	UA	1-27-51	+	±	±	+	±	+	+	7+3—
1274	Secret of Convict Lake, The (83)		Dr.	20th-Fox	6-30-51	+	±	+	‡	+	+	+	8+1—
1274	Secrets of Monte Carlo (60)		Drama	Rep	6-30-51	—	±	±	±	±		±	5+6—
1327	Sellout, The (83)		Drama	MGM	12-15-51	±	+	±	+	+			5+2—
1195	September Affair (104)		Drama	Para	10-21-50	+	±	+	‡	‡	+	+	9+1—
1327	Shadow in the Sky (78)		Drama	MGM	12-15-51	±	±	±	+	±			5+4—
1268	Show Boat (108)		Musical	MGM	6- 9-51	‡	‡	‡	‡	‡	‡	‡	14+
1272	Silver Canyon (70)		Western	Col	6-23-51	+		±	±	+	±		5+3—
1306	Silver City (90)		Drama	Para	10- 6-51	+	‡	±	+	+	+		6+2—
1246	Silver City Bonanza (67)		Western	Rep	3-31-51	+		±	±	+	+	±	6+3—
1273	Sirocco (98)		Drama	Col.	6-30-51	+	±	±	±	+	±	+	7+4—
1264	Skipalong Rosenbloom (72)		Comedy	UA	5-26-51	+	±	±	±				4+3—
	Sky High (60)		Comedy	LP									
1311	Slaughter Trail (78)		Drama	RKO	10-27-51	±	+	—	+	—	+		4+3—
1259	Smuggler's Gold (64)		Adv-Dr	Col	5-19-51	+	±	±	±	+	±	±	7+5—
1252	Smuggler's Island (75)		Drama	U-I	4-21-51	+	±	±	±	+	±	±	7+5—
	Smoky Canyon (..)		Western	Col									
1263	Snake River Desperadoes (54)		Western	Col	5-26-51	±		±	±	+	±		5+4—
1226	So Long at the Fair (85)		Drama	UA	1-27-51	+	±	+	+	‡	+	‡	9+1—
	Something to Live For (..)		Drama	Para									
1316	South of Caliente (67)		Western	Rep	11- 3-51	+		—	+	+	±	±	5+3—
1243	Soldiers Three (92)		Drama	MGM	3-24-51	+	±	+	+	+	+	+	8+1—
1315	Son of Dr. Jekyll, The (76)		Drama	Col	11- 3-51	+	±	±	±	+	±		6+4—
1229	Spoilers of the Plains (67)		Western	Rep	2-10-51	±		+	+	+	+	±	6+2
	Stagecoach Driver (52)		Western	Mono							±	±	2+2—
	Stage to Blue River (56)		Western	Mono									
1218	Stage to Tucson (82)		Western	Col	12-23-50	+	±	±	±	+		±	6+4-
1313	Starlift (103)		Musical	WB	11- 3-51	+	+	+	+	+	±		6+1—
	Steel Fist (73)		Drama	Monarch									
1222	Steel Helmet, The (84)		Drama	LP	1-13-51	+	‡	‡	‡	+	+	±	10+1—
1271	Stop That Cab (56)		Comedy	LP	6-23-51	±				—			1+2—
	Stormbound (60)		Drama	Rep									
	Stronghold (..)		Drama	LP									
1331	Storm Over Tibet (87)		Drama	Col	1- 5-52	+	±	+			±		4+3—
1214	Storm Warning (91)		Drama	WB	12-16-50	+	‡	+	‡	+	+	+	9+
1314	Strange Door, The (80)		Drama	U-I	11- 3-51	±	±	±	±	±	±	±	7+7—
1269	Strangers on a Train (101)		Drama	WB	6-16-51	‡	+	‡	‡	‡	‡	‡	13+
1321	Street Bandits (54)		Drama	Rep	11-24-51	—	—	±	+	±		—	3+6—
1270	Streetcar Named Desire, A (122)		Drama	WB	6-16-51	‡	+	‡	‡	‡	‡	+	12+
1273	Strictly Dishonorable (94)		Drama	MGM	6-30-51	+	+	+	+	+	+	+	7+
1286	Strip, The (85)		Drama	MGM	8-11-51	+	±	±	‡	±	+		7+3—
1294	Submarine Command (87)		Drama	Para	9- 1-51	+	±	±	+	+	±		6+3—
1228	Sugarfoot (80)		Super-West	WB	2- 3-51	±	—	±	+	±	—	±	5+6-
1295	Sunny Side of the Street (71)		Musical	Col	9- 8-51	±	±	±	+	+	±		5+3-
1201	Sun Sets at Dawn, The (71)		Drama	UA	11-11-50	—	±	±	±	+	+	±	6+5
	Superman and the Mole Men (58)		Drama	LP				±				±	2+2-
1239	Sword of Monte Cristo (80)		Drama	20th-Fox	3-17-51	±	±	±	+	‡	±	±	8+5
	T												
1269	Take Care of My Little Girl (93)		Mus..	20-Fox	6-16-51	—	±	+	‡	±	+	+	7+3-
	Tales of Robin Hood (59)		Drama	LP				±				±	2+2-
1284	Tall Target, The (78)		Drama	MGM	8- 4-51	+	+	±	+	+	‡	+	8+1—
1318	Tanks Are Coming, The (90)		Drama	WB	11-10-51	+	±	+	±	±	+	±	7+3—
1228	Target Unknown (90)		Drama	U-I	2- 3-51	+	±	±	+	+	+	+	7+2
1244	Tarzan's Peril (79)		Drama	RKO	3-24-51	+	±	±	+	±	±		6+4—
1329	Tembo (80)		Documentary	RKO	12-22-51	+	±	±	±	±			5+3—
1313	Ten Tall Men (95)		Drama	Col	12- 3-51	+	±	+	‡	‡	+	+	9+1—
1236	Teresa (105)		Drama	MGM	3- 3-51	±	±	±	‡	±	‡	+	9+4
1242	Texans Never Cry (68)		Western	Col	3-17-51	±		±	+	—	±		4+4
1298	Texas Carnival (77)		Musical	MGM	9-15-51	+	+	‡	+	+	+	±	9+1—
	Texas Lawmen (54)		Western	Mono									
1266	Texas Rangers, The (74)		Western	Col	6- 2-51	+	±	+	+	+	±	±	7+3-
	Texas City (..)		Drama	Mono									
1268	That's My Boy (98)		Comedy	Para	6- 9-51	+	‡	‡	‡	‡	+	+	11+
1264	They Were Not Divided (102)		Drama	UA	5-26-51	±	±	±	+				4+3—
1250	Thing From Another World (86)		Drama	RKO	4-14-51	+	+	+	‡	‡	‡	‡	10+
1293	This Is Korea (50)		Doc	Rep	9- 1-51	‡	+	+	‡	‡			8+
	This Woman Is Dangerous (..)		Drama	WB									
1225	13th Letter, The (85)		Drama	20th-Fox	1-27-51	‡	+	+	‡	‡	+	+	10+
1224	Three Desperate Men (71)		Western	LP	1-20-51	±		±		—		±	3+4-
1232	Three Guys Named Mike (90)		Comedy	MGM	2-17-51	+	+	+	‡	‡	+	+	9+
1272	Three Steps North (85)		Drama	UA	6-23-51	+	±	±	+	+	±	±	7+4
1252	Thunder in God's Country (67)		Western..	Rep	4-21-51	+		±	+	+	±	±	6+3—
1285	Thunder on the Hill (84)		Drama	U-I	8-11-51	+	±	±	+	+	+	+	7+2—
1311	Too Young to Kiss (91)		Comedy	MGM	10-27-51	+	+	±	+	‡	‡	+	9+1-
1255	Tokyo File 212 (84)		Drama	RKO	5- 5-51	±	±	±	—	±	+	±	6+6
1222	Tomahawk (82)		Sup-West	U-I	1-13-51	+	±	+	+	+	+	+	7+1-
	Tomahawk Territory (..)		Western	UA									
1311	Tom Brown's School Days (93)		Drama	UA	10-27-51	+	+	+	+	±	+	±	9+
1288	Tomorrow Is Another Day (90)		Drama	WB	8-18-51	+	+	±	+	+	+	+	7+1-
1209	Try and Get Me (92)		Drama	UA	12- 9-50	+	‡	+	‡	+	+	±	9+1—
	(Reviewed as Sound of Fury)												
1304	Two-Dollar Bettor (72)		Drama	Realart	9-29-51	+	±	±	+	+	+	±	7+3—
1274	Two Gals and a Guy (70)		Comedy	UA	6-30-51	±	—	±	±	=			3+6—
1273	Two of a Kind (75)		Drama	Col	6-30-51	+	±	±	±	+	±	±	7+5-
1309	Two Tickets to Broadway (106)		Musical	RKO	10-20-51	+	+	+	‡	‡	+	±	9+1-
	U												
1216	Under the Gun (83)		Drama	U-I	12-23-50	+	±	±	+	+	±	±	7+4—
1310	Unknown Man, The (88)		Drama	MGM	10-20-51	+	±	—	±	±	+	+	6+4—
1315	Unknown World (63)		Drama	LP	11- 3-51	—	±	±		—			2+4—
1236	Up Front (92)		War Drama	U-I	3- 3-51	+	+	‡	+	+	+	‡	9+
1316	Utah Wagon Train (67)		Western	Rep	11- 3-51	+		±	±	+	+	±	6+3—
	V												
1234	Valentino (105)		Drama	Col	2-24-51	‡	+	‡	‡	‡	+	+	11+
1318	Valley of Fire (63)		Western	Col	11-10-51	+		+	+	±	±		5+2—
	Varieties on Parade (67)		Musical	LP					±				1+1—
1227	Vengeance Valley (82)		Sup-West	MGM	2- 3-51	+	+	+	‡	‡	+	+	9+
	W												
	Waco (..)		Western	Mono									
	Wanted: Dead or Alive (58)		Western..	Mono								±	1+1
1265	Warpath (95)		Drama	Para	6- 2-51	+	+	±	+	‡	+	±	8+2-
1205	Watch the Birdie (71)		Comedy	MGM	11-25-50	+	+	+	‡	‡	+	±	8+1
1324	Weekend With Father (83)		Comedy	U-I	12- 1-51	+	+	+	+	+	+		6+
1295	Well, The (88)		Drama	UA	9- 8-51	‡	‡	‡	‡	‡	‡	+	13+
1260	Wells Fargo Gunmaster (60)		Western	Rep	5-19-51	+		±	±	+	±	±	6+3
1321	Westward the Women (86)		Drama	MGM	11-24-51	±	+	+	±	+	±		9+1-
1249	When I Grow Up (90)		Drama	UA	4-14-51	+	+	+	+	±	‡		7+1
1257	When the Redskins Rode (78)		Western	Col	5-12-51	±	±	±	+	+	±		6+4
1294	When Worlds Collide (81)		Drama	Para	9- 1-51	‡	±	+	‡	‡	+		9+1-
1316	Whip Hand, The (81)		Drama	RKO	11- 3-51	+	±	+	—	±	±		5+4—
	Whistling Hills (58)		Western	Mono				±				±	2+2-
1250	Whirlwind (70)		Western	Col	4-14-51	+		±	+	‡	±		6+2
1287	Whistle at Eaton Falls, The (96)		Drama	Col	8-18-51	+	±	±	+	±	‡	+	7+4-
1260	Wicked City, The (76)		Drama	UA	5-19-51	+	—		=				1+3
1325	Wild Blue Yonder, The (98)		Drama	Rep	12- 8-51	+	±	+	+	+		±	6+3
	Woman in the Dark (..)		Drama	Rep									
	Y												
1232	Yank in Korea, A (73)		War-Drama	Col	2-17-51	+	±	±	+	+	±	+	7+3
	Yellow Fin (74)		Drama	Mono			—	±		+		±	3+3—
1283	Yes Sir, Mr. Bones (53)		Musical	LP	8- 4-51	±	±	±		—			3+4
1292	You Never Can Tell (78)		Comedy	U-I	8-25-51	+	+	+	‡	‡	+		8+
1233	You're in the Navy Now (93)		Com..	20th-Fox	2-24-51	+	‡	+	+	+	+	+	8+
	(Reviewed as U.S.S. Teakettle)												
	Yukon Manhunt (63)		Adv.-Dr	Mono			±			+	±	-	3+3—

FEATURE CHART

Feature productions by company in order of release. Number in square is national release date. Running time is in parentheses. Type of story is indicated by letters and combinations thereof as follows: (C) Comedy; (D) Drama; (CD) Comedy-Drama; (F) Fantasy; (M) Musical; (W) Western; (SW) Superwestern. Release number follows: ⊙ denotes BOXOFFICE Blue Ribbon Award Winner. ⊙ denotes color photography. For review dates and Picture Guide page numbers, see Review Digest.

COLUMBIA

MARCH

⊙**Al Jennings of Oklahoma (79)** D..327
"M" (88) ..... D..347
David Wayne, Howard DaSilva, Luther Adler
My True Story (67)..... D..308
Willard Parker, Helen Walker, E. Rledon
Flame of Stamboul (68)..... D..314
Richard Denning, Lisa Ferraday
Texans Never Cry (68)..... W..352
Gene Autry, Pat Buttram, Mary Castle
Fort Savage Raiders (54)..... W..365

APRIL

⊙**Valentino (105)** ..... D..320
Eleanor Parker, Anthony Dexter, R. Carlson
⊙**Santa Fe (89)** ..... W..330
Randolph Scott, Janis Carter, Jerome Courtland
Fury of the Congo (69)..... D..329
Johnny Weissmuller, Sherry Moreland
Whirlwind (70) ..... W..354
Gene Autry, Smiley Burnette, Gail Davis

MAY

Bravo Bulls, The (108)..... D..321
Mel Ferrer, Miroslava, Anthony Quinn
Her First Romance (73)..... C..358
Margaret O'Brien, Allan Martin Jr., J. Hunt
⊙**When the Redskins Rode (78)** W..339
Jon Hall, Mary Castle, James Seay
Smuggler's Gold (64)..... D..315
Cameron Mitchell, Amanda Blake, C. B. Reid
Snake River Desperadoes (54)..W..366
Charles Starrett, Smiley Burnette, D. Reynolds

JUNE

⊙**Lorna Doone (84)**..... C..336
Barbara Hale, Richard Greene, Ron Randell
⊙**Texas Rangers, The (74)**..... W..325
George Montgomery, Gale Storm, N. Beery Jr.
China Corsair (67)..... D..316
Jon Hall, Lisa Ferraday, Ron Randell
Silver Canyon (70)..... W..355
Gene Autry, Champion, Gail Davis

JULY

Sirocco (98) ..... D..348
Humphrey Bogart, Lee J. Cobb, Marta Toren
⊙**Hurricane Island (72)**..... D..349
Two of a Kind (75)..... D..350
Edmond O'Brien, Elizabeth Scott, Terry Moore
Big Gusher (68) ..... D..306
Wayne Morris, Preston Foster, Dorothy Patrick
Bonanza Town (56)..... W..367
⊙**Mask of the Avenger (83)**.... D..359
John Derek, Anthony Quinn, Jody Lawrance

AUGUST

Whistle at Eaton Falls, The (96) D..322
Lloyd Bridges, Dorothy Gish, C. Carpenter
Never Trust a Gambler (79).... D..326
Dane Clark, Cathy O'Donnell, Tom Drake
Pickup (78) ..... D..357
Beverly Michaels, Hugo Haas, Allan Nixon
Cyclone Fury (54) ..... W..368
Charles Starrett, Smiley Burnette, F. Sears
Chain of Circumstance (68).... D..309
Richard Grayson, Margaret Field, D. Fowley

SEPTEMBER

Saturday's Hero (111)..... D..401
John Derek, Donna Reed, Sidney Blackmer
Lady and the Bandit, The (79).. D..337
Louis Hayward, Patricia Medina, T. Tully
⊙**Sunny Side of the Street(71)**..M..408
Frankie Laine, Billy Daniels, Terry Moore
Magic Face, The (89)..... D..402
Luther Adler, Patricia Knight, W. L. Shirer
Corky of Gasoline Alley (70).. D..302
Hills of Utah (70)..... W..356

OCTOBER

⊙**Magic Carpet, The (84)**..... C..410
Lucille Ball, John Agar, Patricia Medina
Criminal Lawyer (74)..... D..412
Pat O'Brien, Jane Wyatt, Jerome Cowan
Mob, The (87)..... D..407
Broderick Crawford, Betty Buehler, R. Kiley
Five (93) ..... D..371
William Phipps, Susan Douglas, Earl Lee
Jungle Manhunt (66)..... D..411
Kid From Amarillo, The (56)...W..488

NOVEMBER

⊙**Barefoot Mailman, The (83)**..C..404
Robert Cummings, Terry Moore, J. Courtland
Harlem Globetrotters, The (80)..C..405
Thomas Gomez, Harlem Globetrotters
Son of Dr. Jekyll, The (77)....D..409
Louis Hayward, Jody Lawrance, A. Knox
Valley of Fire (63)..... W..353
Gene Autry, Pat Buttram, Gail Davis

DECEMBER

⊙**Ten Tall Men (97)**..... D..413
Burt Lancaster, Jody Lawrance, G. Roland
⊙**Man in the Saddle (87)**..... D..420
Randolph Scott, Joan Leslie, Ellen Drew
Purple Heart Diary (73)..... D..421
Frances Langford, Tony Romano, Ben Lessy
Family Secret, The (85)..... D..414
Lee J. Cobb, John Derek, J. Lawrance
Pecos River (55)..... W 484
Charles Starrett, Smiley Burnette, F. Jenks

JANUARY

Boots Malone (103)..... D..419
William Holden, Johnny Stewart, S. Clements
⊙**Indian Uprising (70)**..... D..417
George Montgomery, Audrey Long, C. B. Reid
Storm Over Tibet (87)..... D..416
Diana Douglas, Rex Reason, M. Healey
Old West, The (61)..... W..473
Gene Autry, Gail Davis, Pat Buttram
Smoky Canyon (55)..... W..483
Charles Starrett, Smiley Burnette

FEBRUARY

The First Time (..)..... C..
Robert Cummings, Barbara Hale
⊙**California Conquest (..)**..... W..
Cornel Wilde, Teresa Wright
Harem Girl (..)..... C..422
Joan Davis, Arthur Blake
Hawk of the Wild River (..)..W..482
Charles Starrett, Smiley Burnette

LIPPERT

MARCH

[10] **Mask of the Dragon (53)**..... D..5013
Richard Travis, Sid Melton, Sheila Ryan

[11] **Stop That Cab (56)**..... C..5014
Sid Melton, Iris Adrian, Marjorie Lord

APRIL

[20] **Danger Zone (56)**..... D..5017
Hugh Beaumont, Edward Brophy, R. Travis
[21] **Pier 23 (59)**..... D..5018
Hugh Beaumont, Ann Savage

MAY

[4] **Roaring City (57)**..... D..5016
Hugh Beaumont, Richard Travis

[12] **Kentucky Jubilee (67)**..... C..5007
Jerry Colonna, Jean Porter, James Ellison

JUNE

[10] **Little Big Horn (82)**..... W..5003
John Ireland, Marie Windsor, Lloyd Bridges

[22] **Savage Drums (70)**..... W..5001
Sabu, Lita Baron, Sid Melton

JULY

[6] **G.I. Jane (62)**..... C..5012
Jean Porter, Tom Neal, Iris Adrian
[13] **Yes Sir, Mr. Bones (53)**..... M..5019
All-Star Minstrel Show

AUGUST

[19] **Varieties on Parade (67)**..... M..5020
Jackie Coogan, All-Star Revue
[17] **Lost Continent, The (82)**..... D..5004
Cesar Romero, Hillary Brooke, Chick Chandler

SEPTEMBER

[21] **Leave It to the Marines (66)**... C..5005
Sid Melton, Mara Lynn
[28] **As You Were (57)**..... C..5023
William Tracy, Joe Sawyer

OCTOBER

[12] **Sky High (60)**..... C..5024
Sid Melton, Mara Lynn

[26] **Highly Dangerous (81)**..... D..5029
Dane Clark, Margaret Lockwood, M. Goring
[29] **Unknown World (63)**..... D..5101
Bruce Kellogg, Marilyn Nash, Victor Killian

NOVEMBER

[9] **FBI Girl (74)**..... D..5002
Cesar Romero, Audrey Totter, George Brent

[23] **Superman and the Mole Men (58)** ..... D..5030
George Reeves, Phyllis Coates

DECEMBER

[7] **Great Adventure, The (75)**.... D..5021
Dennis Price, Jack Hawkins

[21] **Tales of Robin Hood (59)**..... D..5008
Robert Clarke, Mary Hatcher

JANUARY

[11] **For Men Only (..)**..... D..5102
Paul Henreid, Margaret Field
[27] **Man Bait (..)**..... D..5103
George Brent, Marguerite Chapman

FEBRUARY

[8] **Navajo (70)** ..... Doc..5104
Apache Indian cast

[22] **Stronghold (..)** ..... D..5107
Zachary Scott, Veronica Lake

M-G-M

MARCH

[2] **Three Guys Named Mike (90)**...C..119
Jane Wyman, Van Johnson, Howard Keel
[16] **Inside Straight (87)**..... D..123
David Brian, Arlene Dahl, Barry Sullivan
[23] ⊙⊙**Royal Wedding (92)**..... M..121
Fred Astaire, Jane Powell, Peter Lawford

APRIL

[13] ⊙**Father's Little Dividend (81)**..C..124
Spencer Tracy, Joan Bennett, Elizabeth Taylor
[20] **Soldiers Three (92)**..... D..126
Walter Pidgeon, Stewart Granger, David Niven
[27] ⊙⊙**Great Caruso, The (109)**....M..127
Mario Lanza, Ann Blyth, Dorothy Kirsten

[4] ⊙**Painted Hills, The (68)**..... D..125
Lassie, Paul Kelly, Gary Gray, Ann Doran

[11] **Home Town Story (61)**..... D..128
Donald Crisp, Jeffrey Lynn, Marjorie Reynolds
[25] **Go for Broke! (93)**..... D..129
Van Johnson, Warner Anderson, L. Nakano

MAY

[4] **Night Into Morning (86)**..... D..130
Ray Milland, John Hodiak, Nancy Davis
[12] **No Questions Asked (81)**..... D..132
Arlene Dahl, George Murphy, Barry Sullivan
[27] ⊙**Excuse My Dust (82)**..... M..133
Red Skelton, Sally Forrest, Macdonald Carey
[29] **Kind Lady (78)**..... D..134
Ethel Barrymore, Maurice Evans, A. Lansbury

JUNE

[6] **Strictly Dishonorable (94)**..... D..131
Ezio Pinza, Janet Leigh, Millard Mitchell
[12] ⊙**Show Boat (108)**..... M..135
Kathryn Grayson, Howard Keel, Ava Gardner
[20] **Law and the Lady (104)**..... C..136
Greer Garson, Michael Wilding, Marjorie Main
[27] **Toresa (105)** ..... D..137
Pier Angeli, John Ericson, Patricia Collinge

JULY

[2] ⊙**Rich, Young and Pretty (95)**..M..138
Jane Powell, Vic Damone, Danielle Darrieux

[11] **Tall Target, The (78)**..... D..139
Dick Powell, Paula Raymond, Adolphe Menjou

[11] **Strip, The (85)**..... D..140
Mickey Rooney, Sally Forrest, Monica Lewis

AUGUST

[1] **People Against O'Hara (103)**...D..201
Spencer Tracy, John Hodiak, Diana Lynn
[14] ⊙**Angels in the Outfield (102)**..D..202
Paul Douglas, Janet Leigh, Keenan Wynn
[21] ⊙**Mr. Imperium (87)**..... M..203
Lana Turner, Ezio Pinza, Barry Sullivan
[22] **Red Badge of Courage (69)**....D..204
Audie Murphy, Bill Mauldin, J. Dierkes

SEPTEMBER

[3] ⊙**Texas Carnival (77)**..... C..205
Red Skelton, Esther Williams, Howard Keel
[12] **Bannerline (88)** ..... D..206
Sally Forrest, Lionel Barrymore, K. Brassell
[19] **Man With a Cloak (81)**..... D..207
Barbara Stanwyck, Joseph Cotten, L. Caron
[26] ⊙**Across the Wide Missouri (81) SW**..208
Clark Gable, John Hodiak, M. E. Marques

OCTOBER

[2] ⊙⊙**An American in Paris (113)**..M..209
Gene Kelly, Leslie Caron, Oscar Levant

[10] **Unknown Man, The (88)**..... D..210
Walter Pidgeon, Ann Harding, Barry Sullivan

[25] **Too Young to Kiss (91)**..... C..211
Van Johnson, June Allyson, Gig Young

NOVEMBER

[7] **Light Touch, The (107)**..... D..212
Stewart Granger, Pier Angeli, George Sanders
[14] **Calling Bulldog Drummond (81)**.D..213
Walter Pidgeon, Margaret Leighton

[22] **Callaway Went Thataway (81)**..C..214
Dorothy McGuire, Fred MacMurray, H. Keel
[4] **It's a Big Country (89)**..... Doc..215
Ethel Barrymore, Gary Cooper, Van Johnson
[11] **Westward the Women (86)**..... D..216
Robert Taylor, Denise Darcel, Julie Bishop
[16] ⊙**Pandora and the Flying Dutchman (123)** ..... D..217
Ava Gardner, James Mason, Nigel Patrick

DECEMBER

[1] **Invitation, The (..)**..... D..220
Dorothy McGuire, Van Johnson, Ruth Roman
[15] **Shadow in the Sky (78)**..... D..221
Nancy Davis, Ralph Meeker, James Whitmore
[22] **Lone Star (94)**..... D..222
Clark Gable, Ava Gardner, Broderick Crawford
[28] **Sellout, The (83)**..... D..219
Walter Pidgeon, Audrey Totter

MONOGRAM

MARCH

[4] **Navy Bound (61)**.....C..5120
Tom Neal, Regis Toomey, Wendy Waldron
[11] **Man From Sonora (54)**..... W..5141
Johnny Mack Brown, Lyle Talbot, Lee Roberts
[18] **Gypsy Fury (63)**..... D..5192
Viveca Lindfors, Christopher Kent, R. Brent
[25] **Lion Hunters, The (73)**..... D..5109
Johnny Sheffield, Ann Todd, Morris Ankrum

APRIL

[1] **Canyon Raiders (54)**..... W..5151
Whip Wilson, Fuzzy Knight, Phyllis Coates
[15] **I Was an American Spy (85)**..D..AA19
Ann Dvorak, Gene Evans, Douglas Kennedy

[25] **Ghost Chasers (69)**..... C..5112
Huntz Hall, Leo Gorcey, Bowery Boys

MAY

[6] **Blazing Bullets (51)**..... W..5142
Johnny Mack Brown, Lois Hall
[13] ⊙**Cavalry Scout (78)**..... W..5101
Audrey Long, Rod Cameron, Jim Davis
[25] **According to Mrs. Hoyle (60)**..D..5122
Spring Byington, Tanis Chandler, Brett King
[27] **Nevada Badmen (58)**..... W..5152
Whip Wilson, Fuzzy Knight, Phyllis Coates

JUNE

[10] **Casa Manana (73)**..... M..5116
Robert Clarke, Virginia Welles, R. Carnes
[17] **Father Takes the Air (61)**....C..5126
Raymond Walburn, Walter Catlett
[24] **Montana Desperado (51)**..... W..5143
Johnny Mack Brown, Lois Hall

JULY

[8] **Yukon Manhunt (63)**..... D..5123
Kirby Grant, Chinook, Gail Davis
[15] **Stagecoach Driver (52)**..... W..5153
Whip Wilson
[22] **Let's Go Navy (68)**..... C..5113
Leo Gorcey, Huntz Hall, Tom Neal

AUGUST

[17] **Oklahoma Justice (56)**..... W..5144
Johnny Mack Brown, James Ellison

SEPTEMBER

[9] **Wanted: Dead or Alive (58)**..W..5154
Whip Wilson, Andy Clyde
[16] **Joe Palooka in Triple Cross (60)** D..5118
Joe Kirkwood, Cathy Downs, James Gleason

[28] **Disc Jockey (77)**.....M..AA21
Ginny Simms, Michael O'Shea, Jane Nigh

OCTOBER

[7] **Whistling Hills (58)**..... W..5145
Johnny Mack Brown, James Ellison
[14] **Yellow Fin (74)**..... D..5108
Wayne Morris, Damian O'Flynn
[21] ⊙**The Highwayman (82)**..... D..AA20
Phillip Friend, Wanda Hendrix, C. Coburn
[28] **Elephant Stampede (71)**..... D..5110
Johnny Sheffield, Donna Martell, E. Evanston

NOVEMBER

[7] **Lawless Cowboys (58)**..... W..5155
Whip Wilson
[11] ⊙**Flight to Mars (71)**..... D..5103
Marguerite Chapman, Cameron Mitchell
[18] **Crazy Over Horses (65)**..... C..5114
Leo Gorcey, Huntz Hall, David Gorsey
[25] **The Longhorn (70)**..... W..5223
Bill Elliott, Phyllis Coates, Myron Healey

DECEMBER

[2] **Texas Lawmen (54)**..... W..5146
Johnny Mack Brown, James Ellison
[9] **Northwest Territory (61)**..... D..5124
Kirby Grant, Chinook

[30] **Stage to Blue River (56)**..... W..5156
Whip Wilson

JANUARY

[6] **Steel Fist (73)**..... D..5217
Roddy McDowall, Kristine Miller
[13] **Texas City (..)**..... W..5241
Johnny Mack Brown, James Ellison
[20] ⊙**Aladdin and His Lamp (66)**..D..5299
Patricia Medina, John Sands, Richard Erdman

FEBRUARY

[3] **Night Raiders (52)**..... W..5251
Whip Wilson, Andy Clyde
[10] ⊙**Fort Osage (72)**..... W..5102
Rod Cameron, Jane Nigh
[24] **Waco (..)** ..... W..5224
Bill Elliott, Peggy Stewart

FEATURE CHART

PARAMOUNT

Redhead and the Cowboy (82) D..5015
Glenn Ford, Rhonda Fleming, Alan Reed

Mating Season, The (101).....C..5016
Gene Tierney, John Lund, Miriam Hopkins
⊙Samson and Delilah (128)...D..5010
Victor Mature, Hedy Lamarr, George Sanders

Molly (83) .....C..5011
(Rev. as The Goldbergs)
Gertrude Berg, Philip Loeb
⊙Quebec (85) .....D..5017
John Barrymore Jr., Corinne Calvet, P. Knowles
Lemon Drop Kid, The (91)....C..5018
Bob Hope, Marilyn Maxwell, Lloyd Nolan

Appointment With Danger (90) D..5019
Alan Ladd, Jan Sterling, Phyllis Calvert
⊙Lost Outpost, The (89).....D..5020
Ronald Reagan, Rhonda Fleming, Peter Hanson

Dear Brat (82).....D..5021
Mona Freeman, Edward Arnold, Billy DeWolfe
Trio (92) .....D..5030
Jan Simmons, Michael Rennie, Anne Crawford

⊙Passage West (80).....W..5022
John Payne, Arleen Whelan, Dennis O'Keefe
Big Carnival, The (112).....D..5023
(Rev. as Ace in the Hole)
Kirk Douglas, Jan Sterling, Porter Hall

Peking Express (85).....D..5024
Joseph Cotten, Corinne Calvet, Edmund Gwenn
That's My Boy (98).....C..5026
Dean Martin, Jerry Lewis, Ruth Hussey
⊙Warpath (95) .....D..5025
Edmond O'Brien, Dean Jagger, Forrest Tucker

Here Comes the Groom (114)..C..5101
Bing Crosby, Jane Wyman, Franchot Tone
Place in the Sun, A (122)....D..5102
Montgomery Clift, Elizabeth Taylor
Rhubarb (94) .....C..5103
Ray Milland, Jan Sterling, Gene Lockhart

⊙Crosswinds (93) .....D..5104
John Payne, Rhonda Fleming, Forrest Tucker
Darling, How Could You! (96)..C..5108
Joan Fontaine, John Lund, Mona Freeman

Detective Story (103).....D..5111
Kirk Douglas, Eleanor Parker, W. Bendix
Submarine Command (87).....D..5107
William Holden, Nancy Olson, W. Bendix
⊙When Worlds Collide (81)....D..5106
Richard Derr, Barbara Rush, J. Hoyt

⊙Silver City (90).....D..5112
Yvonne DeCarlo, Edmond O'Brien, R. Arlen
My Favorite Spy (93).....C..5110
Bob Hope, Hedy Lamarr, Francis L. Sullivan

⊙Hong Kong (91).....D..5109
Ronald Reagan, Rhonda Fleming, N. Bruce

Sailor Beware (106).....C..5114
Dean Martin, Jerry Lewis, Corinne Calvet
Something to Live For (..)....D..5105
Ray Milland, Joan Fontaine, T. Wright

RKO RADIO

(3) **Payment on Demand (90)**.....D..171
Bette Davis, Barry Sullivan, Kent Taylor

(12) **Tarzan's Peril (79)**.....D..172
Lex Barker, Virginia Huston, George Macready

(31) **Thing From Another World (86)** D..174
Edmund Franz, Margaret Sheridan, James Arness

(7) **Saddle Legion (60)**.....W..117
Tim Holt, Dorothy Malone, Richard Martin
(14) **Footlight Varieties (61)**.....M..116
Jack Paar, Red Buttons, Leon Errol
(21) **My Forbidden Past (70)**.....D..114
Ava Gardner, Melvyn Douglas, Robert Mitchum

(5) **Tokyo File 212 (84)**.....D..175
Florence Marly, Robert Peyton, K. Hilda
(7) **Kon-Tiki (73)** .....D..173
Thor Heyerdahl, Knut Haugland

(19) **Sealed Cargo (90)**.....D..118
Dana Andrews, Claude Rains, Carla Balenda
(26) **⊙Jungle Headhunters (65)**.....D..177
Lewis Cotlow, All Native Cast

(10) **⊙Best of the Badmen (84)**....W..176
Robert Ryan, Claire Trevor, Jack Buetel

(29) **Hard, Fast and Beautiful (78)**..D..119
Claire Trevor, Sally Forrest, Carleton Young

(16) **⊙Happy Go Lovely (88)**.....M..262
David Niven, Vera-Ellen, Cesar Romero

(28) **◐⊙Alice in Wonderland (75)**...D..291
(Walt Disney cartoon)
Lilli Marlene (73).....D..203
Lisa Daniely, Hugh McDermott, J. Blythe

(11) **Flying Leathernecks (102)**.....D..261
John Wayne, Robert Ryan, Janis Carter
Roadblock (73) .....D..204
Charles McGraw, Joan Dixon, Lowell Gilmore
Pistol Harvest (60).....W..205
Tim Holt, Joan Dixon, Richard Martin
(22) **His Kind of Woman (120)**.....D..201
Robert Mitchum, Jane Russell, Vincent Price

(9) **On the Loose (74)**.....D..202
Joan Evans, Melvyn Douglas, Lynn Bari

(32) **Behave Yourself! (81)**.....CD..206
Farley Granger, Shelley Winters, W. Demarest

Hot Lead (61).....W..209
Tim Holt, Richard Martin, Joan Dixon
⊙Slaughter Trail (78).....W..207
Brian Donlevy, Virginia Grey, A. Devine

(25) **⊙Drums in the Deep South (87)**..D..211
James Craig, Barbara Payton, G. Madison
(27) **The Blue Veil (114)**.....D..263
Jane Wyman, Charles Laughton, J. Blondell

Racket, The (90).....D..210
Robert Mitchum, Lizabeth Scott, R. Ryan
Jungle of Chang (67).....D..208
Documentary of Thailand
⊙Two Tickets to Broadway (106) M..264
Janet Leigh, Tony Martin, Eddie Bracken
Whip Hand, The (81).....D..212
Elliott Reid, Carla Balenda, L. Tuttle

Double Dynamite (80).....C..214
Jane Russell, Frank Sinatra, Groucho Marx
On Dangerous Ground (82).....D..215
Ida Lupino, Robert Ryan, Ward Bond
Overland Telegraph (60).....W..216
Tim Holt, Gail Davis, Richard Martin

I Want You (102).....D..251
Dorothy McGuire, Dana Andrews, F. Granger
⊙Tembo (80) .....Doc..
Howard Hill
(33) **Girl in Every Port, A(86)**.....C..
Groucho Marx, Marie Wilson, William Bendix

Las Vegas Story (88).....D..
Jane Russell, Victor Mature, Vincent Price

REPUBLIC

(1) **Silver City Bonanza (67)**.....W..5051
Rex Allen, Buddy Ebsen, Mary Ellen Kay
(5) **Cuban Fireball (78)**.....MC..5007
Estelita Rodriguez, Warren Douglas
(13) **⊙Oh! Susanna (90)**.....D..5008
Rod Cameron, Adrian Booth, Forrest Tucker
(23) **Insurance Investigator (60)**....D..5026
Richard Denning, Audrey Long, Hillary Brooke
(25) **Heart of the Rockies (67)**....W..5042
Roy Rogers, Penny Edwards, Gordon Jones

(8) **Thunder in God's Country (67)** W..5052
Rex Allen, Mary Ellen Kay, Buddy Ebsen

(9) **Buckaroo Sheriff of Texas (60)** W..5066
Michael Chapin, Ellene Janssen
(15) **In Old Amarillo (67)**.....W..5043
Roy Rogers, Estelita Rodriguez, Penny Edwards
(18) **Wells Fargo Gunmaster (60)**...W..5061
Allan Lane, Mary Ellen Kay, C. Johnson
(19) **Bullfighter and the Lady (87)** D..5009
Robert Stack, Gilbert Roland, Virginia Grey
(20) **Million Dollar Pursuit (60)**....D..5028
Penny Edwards, Grant Withers, Norman Budd

(1) **Fighting Coast Guard (86)**....D..5010
Brian Donlevy, Forrest Tucker, Ella Raines

(24) **Secrets of Monte Carlo (60)**...D..5030
Warren Douglas, Lois Hall, June Vincent

(1) **The Dakota Kid (60)**.....W..5067
Michael Chapin, Ellene Janssen, James Bell

(12) **Rodeo King and Senorita (67)** W..5053
Rex Allen, Mary Ellen Kay, Buddy Ebsen
(15) **Fugitive Lady (78)**.....D..5011
Janis Paige, Binnie Barnes, Tony Canta

(10) **This Is Korea (50)**.....Doc..5127

(22) **Fort Dodge Stampede (60)**....W..5062
Allan "Rocky" Lane, Mary Ellen Kay

(12) **Arizona Manhunt (60)**.....W..5068
Michael Chapin, Ellene Janssen, James Bell
(12) **Havana Rose (77)**.....D..5124
Estelita Rodriguez, Hugh Herbert, B. Williams

(6) **Adventures of Cpt. Fabian(100)** D..5101
Errol Flynn, Micheline Prelle, V. Price
(12) **Sea Hornet, The (84)**.....D..5102
Rod Cameron, Adele Mara, Adrian Booth
(13) **Utah Wagon Train (67)**.....W..5054
Rex Allen, Penny Edwards, Buddy Ebsen
(13) **South of Caliente (66)**.....W..5151
Roy Rogers, Dale Evans, Douglas Fowley

Street Bandits (54).....D..5130
Penny Edwards, Robert Clarke, Ross Ford
Desert of Lost Men (54).....W..5063
Allen Lane, Mary Ellen Kay, R. Elliott
Stormbound (60) .....D..5032
Constance Dowling (Italian-language)

(3) **Wild Blue Yonder, The (98)**....D..5103
Vera Ralston, Wendell Corey, Phil Harris

(15) **Pals of the Golden West (68)**..W..5152
Roy Rogers, Dale Evans
(25) **⊙Honeychile (89)** .....C..5121
Judy Canova, Eddie Foy Jr., Alan Hale Jr.

(17) **Woman in the Dark (..)**.....D..
Penny Edwards, Rose Elliott
(22) **Captive of Billy the Kid (..)**..W..
Allan "Rocky" Lane
(26) **A Lady Possessed (..)**.....D..
James Mason, June Havoc, Pamela Kellino

20TH CENTURY-FOX

⊙Sword of Monte Cristo (80)...D..106
George Montgomery, Barry Kroeger, P. Cavan
Lucky Nick Cain (87).....D..108
George Raft, Coleen Gray, Charles Goldner
⊙Bird of Paradise (100).....D..109
Louis Jourdan, Debra Paget, Jeff Chandler
Of Men and Music (85).....M..137
Artur Rubinstein, Jan Peerce, Jascha Heifetz

Kefauver Crime Invest. (52)....D..138
You're in the Navy Now (93)...C..110
(Rev. as U.S.S. Teakettle) Gary Cooper
I Can Get It for You Wholesale (91) .....D..111
Dan Dailey, Susan Hayward, G. Sanders
14 Hours (91) .....D..114
Paul Douglas, Richard Basehart, B. Bel Geddes

Follow the Sun (90).....D..112
Glenn Ford, Anne Baxter, Dennis O'Keefe
Rawhide (86) .....SW..113
Tyrone Power, Susan Hayward, Hugh Marlowe
◐⊙On the Riviera (89).....MC..115
Danny Kaye, Gene Tierney, Corinne Calvet

⊙Half Angel (80).....D..116
Loretta Young, Joseph Cotten, Cecil Kellaway
House on Telegraph Hill (93)...D..117
Richard Basehart, Valentina Cortesa
As Young As You Feel (77)....C..120
Monty Woolley, Thelma Ritter, David Wayne

Guy Who Came Back, The (91)..D..118
Paul Douglas, Joan Bennett, Linda Darnell
⊙Take Care of Little Girl (93) M..119
Jeanne Crain, Jean Peters, Dale Robertson
◐Frogmen, The (96).....D..122
Dana Andrews, Gary Merrill, Richard Widmark

Secret of Convict Lake, The (83) D..123
Glenn Ford, Gene Tierney, Ethel Barrymore
Mr. Belvedere Rings the Bell (88) C..124
Clifton Webb, Joanne Dru, Hugh Marlowe
⊙Meet Me After the Show (86) M..125
Betty Grable, Macdonald Carey, Rory Calhoun

People Will Talk (110).....C..126
Cary Grant, Jeanne Crain, F. Currie
Millionaire for Christy, A (90)..C..127
Fred MacMurray, Eleanor Parker, R. Carlson
Day the Earth Stood Still (92)..D..129
Michael Rennie, Patricia Neal, H. Marlowe

Desert Fox, The (87).....D..130
James Mason, Jessica Tandy, C. Hardwicke
Journey Into Light (87).....D..132
Sterling Hayden, Viveca Lindfors, T. Mitchell
No Highway in the Sky (98)....D..121
James Stewart, Marlene Dietrich, G. Johns
Love Nest (84).....C..131
June Haver, William Lundigan, Frank Fay

Let's Make It Legal (77).....C..133
Claudette Colbert, Macdonald Carey
⊙Anne of the Indies (81).....D..134
Jean Peters, Louis Jourdan, Debra Paget
⊙Golden Girl (111).....M..136
Mitzi Gaynor, Dennis Day, D. Robertson

Elopement (81) .....C..141
Clifton Webb, Anne Francis, Wm. Lundigan
⊙I'll Never Forget You (90)....D..142
Tyrone Power, Ann Blyth, Michael Rennie
Girl on the Bridge, The (77)....D..139
Hugo Haas, Beverly Michaels, Robert Dane
Fixed Bayonets (92).....D..140
Richard Basehart, Michael O'Shea, G. Evans

Decision Before Dawn (119)....D..205
Gary Merrill, Richard Basehart
Model and the Marriage Broker (103) .....C..201
Jeanne Crain, Scott Brady, Thelma Ritter
Japanese War Bride (91).....D..202
Don Taylor, Shirley Yamaguchi

◐David and Bathsheba (116)..D..
Gregory Peck, Susan Hayward, R. Mayo
Phone Call From a Stranger (96) D..204
Shelley Winters, Bette Davis, G. Merrill
Red Skies of Montana (..).....D..
Richard Widmark, Jeffrey Hunter, C. Smith

MARCH
APRIL
MAY
JUNE
JULY
AUGUST
SEPTEMBER
OCTOBER
NOVEMBER
DECEMBER
JANUARY
FEBRUARY

FEATURE CHART

UNITED ARTISTS

		Type	Rel. No.
MARCH	Blue Lamp, The (84) — Jack Warner, Jimmy Hanley, Dirk Bogarde	D	016
	Naughty Arlette (86)	C	226
	My Outlaw Brother (82) — (Rev. as My Brother, the Outlaw)	D	209
	Second Woman, The (91) — Robert Young, Betsy Drake, John Sutton	D	639
	Circle of Danger (86) — Ray Milland, Patricia Roc, Marius Goring	D	207
	So Long at the Fair (85)	D	270
APRIL	Badman's Gold (56)	W	262
	Scarf, The (86)	D	644
	Long Dark Hall, The (86) — Rex Harrison, Lilli Palmer, Tanis Held	D	214
	When I Grow Up (90) — Bobby Driscoll, Robert Preston, M. Scott	D	215
	Skipalong Rosenbloom (72) — Max Rosenbloom, Max Baer, Jackie Coogan	W	213
	Oliver Twist (105)	D	216
	Man From Planet X (70)	D	647
MAY	Try and Get Me (92) — (Rev. as Sound of Fury) Frank Lovejoy	D	643
	First Legion, The (86) — Charles Boyer, Lyle Bettger, Leo G. Carroll	D	648
	Odette (105) — Anna Neagle, Trevor Howard, Marius Goring	D	652
	Prowler, The (92) — Van Heflin, Evelyn Keyes, John Maxwell	D	650
JUNE	Fabiola (96)	D	651
	Man With My Face, The (75) — Barry Nelson, Lynn Ainley, C. Matthews	D	659
	Three Steps North (85) — Lloyd Bridges, Lea Padovani, Aldo Fabrizi	D	657
JULY	Queen for a Day (107) — Phyllis Avery, Darren McGavin	D	645
	He Ran All the Way (77) — John Garfield, Shelley Winters, W. Ford	D	646
	Cyrano de Bergerac (113) — Jose Ferrer, Mala Powers, William Prince	D	660
	Hoodlum, The (61) — Lawrence Tierney, Allene Roberts, L. Golm	D	653
AUGUST	Pardon My French (81) — Paul Henreid, Merle Oberon, P. Bonifas	C	1402
	Four in a Jeep (97) — Viveca Lindfors, Ralph Meeker, M. Medwin	D	1139
	⊙New Mexico (74) — Lew Ayres, Marilyn Maxwell, Andy Devine	D	649
	St. Benny, the Dip (80)	C	658
	Two Gals and a Guy (70) — Janis Paige, Robert Alda, James Gleason	C	654
SEPTEMBER	Obsessed (77) — David Farrar, Geraldine Fitzgerald, R. Culver	D	1188
	Gold Raiders (56)	W	1172
	Mister Drake's Duck (76) — Douglas Fairbanks jr., Yolande Donlan	C	655
OCTOBER	Hotel Sahara (87) — Yvonne DeCarlo, Peter Ustinov, R. Culver	D	1143
	Mr. Peck-a-Boo (74) — Joan Greenwood, Marcel Arnold, R. Treville	C	1146
NOVEMBER	Tom Brown's School Days (93) — John Howard Davies, Robert Newton	W	1148
	⊙Fort Defiance (81) — Dane Clark, Ben Johnson, Peter Graves	D	1147
DECEMBER	⊙Christmas Carol, A (86) — Alastair Sim, Kathleen Harrison, J. Warner	D	1149
	Big Night, The (75) — John Barrymore jr., Preston Foster, J. Loring	D	
JANUARY	Lady Says No, The (82) — Joan Caulfield, David Niven, J. R. Justice	C	1150
	Chicago Calling (74) — Dan Duryea, Mary Anderson, R. Elliott	D	1152
	Another Man's Poison (89) — Bette Davis, Gary Merrill, E. Williams	D	1154
FEBRUARY	⊙River, The (99) — Arthur Shields, Nora Swinburne	D	
	One Big Affair (..) — Evelyn Keyes, Dennis O'Keefe, M. Anderson	D	
	Green Glove, The (..) — Glenn Ford, Geraldine Brooks	D	
	Tomahawk Territory (..) — Clayton Moore, Thundercloud	W	

UNIVERSAL-INT'L

	Type	Rev. No.
Abbott and Costello Meet the Invisible Man (82) — Bud Abbott, Lou Costello, Nancy Guild	C	116
Groom Wore Spurs, The (81) — Ginger Rogers, Joan Davis, Jack Carson	C	114
Air Cadet (94) — Stephen McNally, Alex Nicol, Gail Russell	CD	115
Up Front (92) — David Wayne, Tom Ewell, Marina Berti	C	118
⊙Double Crossbones (75) — Donald O'Connor, Helena Carter, Will Geer	MC	119
Ma and Pa Kettle Back on the Farm (80) — Marjorie Main, Percy Kilbride, Meg Randall	C	117
Fat Man, The (77) — J. Scott Smart, Rock Hudson, Julie London	D	120
Katie Did It (81) — Ann Blyth, Mark Stevens, Cecil Kellaway	C	122
⊙Smuggler's Island (75) — Jeff Chandler, Evelyn Keyes, Philip Friend	D	121
⊙Apache Drums (75) — Stephen McNally, Coleen Gray, Willard Parker	W	123
Hollywood Story (77) — Richard Conte, Henry Hull, Julia Adams	D	124
Francis Goes to the Races (88) — Donald O'Connor, Piper Laurie	C	125
⊙Prince Who Was a Thief (88) — Tony Curtis, Piper Laurie, Cecil Kellaway	D	126
Comin' Round the Mountain (77) — Bud Abbott, Lou Costello, Dorothy Shay	C	127
Iron Man (82) — Jeff Chandler, Evelyn Keyes, Stephen McNally	D	130
⊙Mark of the Renegade (81) — Ricardo Montalban, Cyd Charisse, J. C. Nalsh	D	129
⊙Cattle Drive (77) — Joel McCrea, Dean Stockwell, Leon Ames	W	128
⊙Little Egypt (82) — Rhonda Fleming, Mark Stevens, Nancy Guild	CD	131
You Never Can Tell (78) — Dick Powell, Peggy Dow, Charles Drake	D	132
Thunder on the Hill (84) — Claudette Colbert, Ann Blyth, R. Douglas	D	133
⊙Lady From Texas (78) — Howard Duff, Mona Freeman, J. Hull	D	136
Reunion in Reno (80) — Mark Stevens, Peggy Dow, G. Perreau	C	135
⊙Golden Horde, The (76) — David Farrar, Ann Blyth, G. Macready	D	134
Lady Pays Off, The (80) — Linda Darnell, Stephen McNally, G. Perreau	D	202
Raging Tide, The (94) — Shelley Winters, Richard Conte, C. Bickford	D	203
⊙Cave of Outlaws (76) — Alexis Smith, Macdonald Carey, Victor Jory	D	201
Strange Door, The (80) — Charles Laughton, Boris Karloff, S. Forrest	D	204
Weekend With Father (83) — Van Heflin, Patricia Neal, Gigi Perreau	C	206
Bright Victory (97) — Arthur Kennedy, Peggy Dow, Nana Bryant	D	208
⊙Flame of Araby (77) — Maureen O'Hara, Jeff Chandler, Lon Chaney	D	207
⊙Cimarron Kid, The (84) — Audie Murphy, Beverly Tyler, Yvette Dugay	D	213
Finders Keepers (75) — Tom Ewell, Julia Adams, Evelyn Varden	C	211

WARNER BROS.

	Type	Rel. No.
⊙Sugarfoot (80) — Randolph Scott, Adele Jergens, Raymond Massey	WD	016
Lightning Strikes Twice (91) — Ruth Roman, Richard Todd, M. McCambridge	D	019
⊙Lullaby of Broadway (92) — Doris Day, Gene Nelson, S. Z. Sakall	M	020
Raton Pass (84) — Dennis Morgan, Patricia Neal, Steve Cochran	W	021
Only the Valiant (105) — Gregory Peck, Barbara Payton, Ward Bond	SW	022
I Was a Communist for the FBI (83) — Frank Lovejoy, Dorothy Hart, Phillip Carey	D	023
Goodbye, My Fancy (107) — Joan Crawford, Robert Young, Frank Lovejoy	C	024
Along the Great Divide (88) — Kirk Douglas, Virginia Mayo, John Agar	SW	025
Inside the Walls of Folsom Prison (87) — Steve Cochran, David Brian, Philip Carey	D	026
Strangers on a Train (101) — Farley Granger, Ruth Roman, Robert Walker	D	027
⊙Fort Worth (80) — Randolph Scott, David Brian, Phyllis Thaxter	SW	028
⊙On Moonlight Bay (95) — Doris Day, Gordon MacRae, Jack Smith	M	029
◐⊙Captain Horatio Hornblower (117) — Gregory Peck, Virginia Mayo, R. Beatty	D	030
Jim Thorpe—All American (105) — Burt Lancaster, Charles Bickford, P. Thaxter	D	101
Force of Arms (100) — William Holden, Nancy Olson, Frank Lovejoy	D	102
Tomorrow is Another Day (90) — Ruth Roman, Steve Cochran, L. Tuttle	D	103
A Streetcar Named Desire (122) — Vivien Leigh, Marlon Brando, Kim Hunter	D	104
⊙Painting the Clouds With Sunshine (87) — Dennis Morgan, Virginia Mayo, S. Z. Sakall	M	105
Come Fill the Cup (113) — James Cagney, James Gleason, R. Massey	D	106
Close to My Heart (90) — Ray Milland, Gene Tierney, Fay Bainter	D	107
Tanks Are Coming, The (90) — Steve Cochran, Mari Aldon, Philip Carey	D	108
Starlift (103) — Doris Day, Gordon MacRae, Ruth Roman	D	109
⊙Distant Drums (101) — Gary Cooper, Mari Aldon, Richard Webb	D	111
I'll See You in My Dreams (110) — Doris Day, Danny Thomas, Frank Lovejoy	M	112
Room for One More (95) — Cary Grant, Betsy Drake, Iris Mann	C	113
Retreat, Hell! (..) — Frank Lovejoy, Anita Louise, R. Carlson	D	
This Woman Is Dangerous (..) — Joan Crawford, Dennis Morgan, David Brian	D	

FOREIGN FILMS

	Rev. Date
AUSTRALIA	
Bitter Springs (73) — (Bell) Chips Rafferty, Tommy Trinder	9-29-51
BRITAIN	
Alice in Wonderland (80) — (Souvaine) Carol Marsh, Stephen Murray	8-18-51
Another Shore (77) — (IRO) Robert Beatty, M. Lister	3-17-51
Appointment With Crime (90) — (Four Continents) W. Hartnell, R. Beatty	3-17-51
Blackmailed (73) — (Bell) Male Zetterling, Dirk Bogarde	9-29-51
Chance of a Lifetime (90) — (Ballantine) Basil Redford, B. Miles.	2-17-51
Exchange Girl (83) — (Films Int'l) Michael Rennie, Yolande Donlan	8-18-51
Galloping Major, The (82) — (Souvaine) Basil Radford, Janette Scott	11-17-51
Her Panelled Door (84) — (Souvaine) Phyllis Calvert, Helen Cherry	9-29-51
History of Mr. Polly, The (94) — (IRO) John Mills, Sally Ann Howes, F. Currie	12- 1-51
Hue and Cry (82) — (Fine Arts) Alastair Sim, Jack Warner	1-20-51
Inheritance, The (90) — (Fine Arts) Jean Simmons, Derrick DeMarney	3-10-51
Interrupted Journey (80) — (Snader) Richard Todd, Valerie Hobson	10-13-51
Jacqueline Misbehaves (76) — (Ellis) Hugh Williams, Carla Lehmann	2-17-51
Laughter in Paradise (97) — (Stratford) Alastair Sim, Fay Compton	12-15-51
Maniac on Wheels (76) — (Int'l) Dirk Bogarde, Bonar Colleano	7-14-51
Man in the Dinghy (83) — (Snader) Michael Wilding, Odile Versois	11-10-51
No Orchids for Miss Blandish (95) — (Renown) Jack LaRue, Linden Travers	4-14-51
No Place for Jennifer (90) — (Stratford) Leo Genn, Rosamund John	9-15-51
Rats of Tobruk (85) — (David Brill) Grant Taylor, Peter Finch	7- 7-51
Reluctant Widow, The (86) — (Fine Arts) Jean Kent, Guy Rolfe	10- 6-51
Seven Days to Noon (93) — (Distinguished) Barry Jones, Olive Soane	2-17-51
Third Time Lucky (87) — (IRO) Glynis Johns, Dermot Walsh	10-28-51
Tony Draws a Horse (90) — (Fine Arts) Cecil Parker, Anne Crawford	6-23-51
Wooden Horse, The (98) — (Snader) Leo Genn, Anthony Steel	9-29-51
You Can't Fool an Irishman (67) — (Bell) Tommy Duggan, Shirl Conway	2- 3-51
Young Scarface (80) — (M.K.D.) Richard Attenborough, Carol Marsh	11-24-51
CZECHOSLOVAKIA	
⊙Emperor's Nightingale, The (70) — (Brandt) Puppet Fantasy	7-14-51
FRANCE	
Dream Ballerina (78) — (AFE) Violette Verdy, Romney Brent	8-18-51
Face to the Wind (85) — (Souvaine) Pierre Larquey, Jane Morlet	7-28-51
God Needs Men (95) — (AFE) Pierre Fresnay, Madeleine Robinson	5-26-51
Lady Paname (97) — (Discina) Louis Jouvet, Suzy Delair	8-18-51
L'Affaire (92) — (International) Claude Dauphin, Anne Vernon	2- 3-51
Lovers of Verona, The (90) — (Souvaine) Anouk Aimee, Serge Reggiani	8-18-51
Manon (91) — (Discina) Cecile Aubrey, Michel Auclair	2- 3-51
Ma Pomme (Just Me) (90) — (Discina) Maurice Chevalier, S. Desmarets	12- 1-51
Miquette (83) — (Discina) Louis Jouvet, Danielle Delorme	7-28-51
Oh, Amelia (86) — (Lux) Danielle Darrieux, Jean Desailly	6- 2-51
Red Angel, The (97) — (Spalter) Tilda Thamer, Paul Meurisse	2-24-51
Sinners, The (98) — (Lopert) Suzy Prim, Serge Reggiani	2- 3-51
Ways of Love (120) — (Burstyn) Sylvia Bataille, George St. Saens	1-13-51
ITALY	
Doctor, Beware (90) — (Academy) Vittorio DeSica, A. Magnani	2-24-51
Medium, The (85) — (Lopert) Marie Powers, A. M. Alberghetti	9-15-51
Path of Hope, The (104) — (Lux) Raf Vallone, Elena Varzi, Baro Urzi	11-24-51
Thrill That Kills, The (80) — (Dist.) Fosco Giachetti, Jacque Sernas	8-18-51
Under the Olive Tree (107) — (Lux) Raf Vallone, Lucia Bose	10- 6-51
Women Without Names (93) — (Lopert) Valentina Cortesa, Simone Simon	9-15-51
MEXICO	
Rancho Grande (100) — (Azteca) Jorge Negrete, Trio Calavaras	5-19-51

Short subjects, listed by company, in order of release. Running time follows title. First date is national release, second the date of review in BOXOFFICE. Symbol between dates is rating from BOXOFFICE review. ‡ Very Good. + Good. ± Fair. —Poor. = Very Poor ↄ Indicates color photography.

SHORTS CHART

Columbia

Prod. No. Title Rel. Date Rating Rev'd

ASSORTED COMEDIES
3425 The Awful Sleuth (16).. 4-19-51 ± 5- 5
3416 Fun on the Run (16).. 5-10-51 ± 5-26
3426 Woo Woo Blues (16)... 7- 2-51 + 7-21
1951-52 SEASON
4411 Pleasure Treasure (17).. 9-10-51 ....
4412 She Took a Powder (16).10-11-51 ± 11-24
4413 Trouble In Laws (16)..10-11-51 + 12- 1
4422 The Champ Steps Out (16½) .....11-15-51 + 12- 8
4423 'Fraidy Cat (16).....12-13-51 ± 1- 5

CANDID MICROPHONE
(One-Reel Specials)
3554 Subject No. 4 (11).... 4-12-51 + 4-14
3555 Subject No. 5 (10½).. 6-14-51 ± 6-23
3556 Subject No. 6 (10).... 8-15-51 ....
1951-52 SEASON
4551 Subject No. 1 (10)....10- 4-51 ‡ 11-17
4552 Subject No. 2 (11)....12- 6-51 ± 12-22

CAVALCADE OF BROADWAY
3653 Havana Madrid (10).. 4-12-51 + 5- 5
3654 New York After Midnight (11) ..... 6-28-51 ‡ 7-21
4651 The Gay Nineties (10)..11-15-51 ....
1951-52 SEASON
4651 Eddie Condon's (10)...11-15-51 ± 12- 8

COLOR FAVORITES
(Technicolor Reissues)
3608 Jitterbug Knights (7½) 4-15-51 + 4-14
3609 Birds in Love (8)..... 5-17-51 ± 6- 9
3610 Air Hostess (8)..... 6-21-51 + 6-23
3611 The Egg Hunt (7½).. 7-26-51 + 7-21
3612 Merry Manikins (8).... 8-23-51 ....
1951-52 SEASON
4601 The Horse on the Merry-Go-Round (7).. 9-13-51 ....
3602 The Shoemaker and the Elves (8) .....10-18-51 + 12-15
4603 Lucky Pigs (7).....11- 8-51 + 12-15
4604 Holiday Land (..)....12-13-51 ....

COMEDY FAVORITES
(Reissues)
3435 General Nuisance (18).. 4-12-51 + 5- 5
3436 Phony Cronies (16½).. 6-14-51 ± 6-30
1951-52 SEASON
4431 She's Oil Mine (17½.. 9-20-51 + 10-20
4432 Midnight Blunders (..).11-22-51 ....
4433 Olaf Laughs Last (..)..12-27-51 ....

JOLLY FROLICS
(Technicolor)
3503 Family Circus (6½)... 6-28-51 ‡ 6-23
1951-52 SEASON
4501 Georgie and the Dragon (7) ..... 9-27-51 ‡ 10-20
4502 Wonder Gloves (7)....11-29-51 + 12- 8
4503 The Oompahs (7)..... + 11-10

MR. MAGOO
(Technicolor)
3703 Bearfaced Flatfoot (7).. 4-26-51 + 5- 5
1951-52 SEASON
4701 Fuddy Duddy Buddy (7).10-18-51 + 11-17
4702 The Grizzly Golfer (7)..12-20-51 ‡ 1- 5

SCREEN SNAPSHOTS
3857 Hollywood Memories (9) 4-19-51 + 5- 5
3858 Hollywood Awards (9½) 5-17-51 + 6-23
3859 Hollywood Pie Throwers (9½ ..... 6-21-51 ± 7-21
3860 The Great Director (9). 7-19-51 ....
1951-52 SEASON
4851 Hollywood at Play (10½) ..... 9-13-51 + 10-20
4852 Hopalong In Hoppyland (9½) .....10-18-51 + 12-15
4853 Hollywood Goes Western (9) .....11-15-51 ....
4854 Hollywood on a Sunday Afternoon (10½) ...12-20-51 ....

STOOGE COMEDIES
3407 Don't Throw That Knife (16) ..... 5- 3-51 + 5-26
3408 Scrambled Brains (16).. 7- 5-51 + 7-21
1951-52 SEASON
4401 Merry Mavericks (16)... 9- 6-51 ....
4402 The Tooth Will Out (16) 10- 4-51 + 11-24
4403 Hula-La-La (16) .....11- 1-51 ± 12-15
4404 Pest Man Wins (16)...12- 6-51 + 12-22

TWO-REEL SPECIALS
3440 A Day With the FBI (19) ..... 7-21-51 ‡ 5-26

VARIETY FAVORITES
4951 Noro Morales & Orch. (11) ..... 9-20-51 + 12-22
4952 Dick Stabile and Orch. (10) .....10-25-51 ....
4953 Randy Brooks & Orch. (..) .....12-27-51 ....

WORLD OF SPORTS
3806 Quebec Sports Holiday (8½) ..... 4-12-51 + 5- 5
3807 Mr. Tennis (9)..... 4-26-51 + 5-26
3808 Future Major Leaguers (11) ..... 5-31-51 + 6-23
3809 Sunshine Sports (10).. 6-28-51 ± 7-21
3810 Anglers Aweigh (10).. 7-26-51 ....
4803 Gymnastic Champions (10½) .....11-29-51 + 12- 8
1951-52 SEASON
4801 The Willie Hoppe Story (9) ..... 9-22-51 + 10-20
4802 Flying Skis (9).....10-25-51 ± 12- 1
4804 Bicycle Thrills (..)....12-27-51 ....

SERIALS
3160 Rear of the Iron Horse.. 5-31-51 + 6- 2
15 Chapters
1951-52 SEASON
3180 Mysterious Island .... 9-13-51 + 10-13
4120 Captain Video .....12-27-51 + 1- 5
15 Chapters

Metro-Goldwyn-Mayer

Prod. No. Title Rel. Date Rating Rev'd

CARTOONS
(Technicolor)
W-243 Droopy's Good Deed (7) 5- 5-51 + 5-26
W-245 Symphony in Slang (7) 6-16-51 + 5-26
1951-52 SEASON
W-331 Slicked-Up Pup (6).... 9- 8-51 ‡ 10-13
W-332 Car of Tomorrow (6).. 9-22-51 ‡ 10-13
W-333 Nitwitty Kitty (7)...10- 8-51 + 10-13
W-334 Inside Cackle Corners (9) .....11-10-51 ‡ 11-17
W-335 Droopy's Double Trouble (7) .....11-17-51 + 11-24

FITZPATRICK TRAVELTALKS
T-311 Glimpses of Argentina (..) .....12- 1-51 ....

GOLD MEDAL REPRINTS
(Technicolor)
W-265 Gallopin' Gals (7).... 6- 2-51 + 5-26
W-266 The Bodyguard (7)... 8- 4-51 ....
1951-52 SEASON
W-361 Puttin' On the Dog (7) .....10-20-51 + 10-13
W-362 Mouse Trouble (7)...12-18-51 ‡ 11-24

PEOPLE ON PARADE
(Technicolor)
P-214 Land of Zuider Zee (9) 4-28-51 ± 6- 2
P-215 Word for the Greeks (8) 5-12-51 ....
P-216 Romantic Riviera (9).. 6-23-51 ....
P-217 Glimpses of Morocco and Algiers (8) ..... 8- 4-51 ± 10-13
P-218 Visiting Italy (8)..... 8-25-51 ± 10-13

PETE SMITH SPECIALTIES
S-259 Bandage Bait (9)..... 6-16-51 + 5-26
S-260 Bargain Madness (9).. 7-14-51 ....
1951-52 SEASON
S-351 Football Thrills No. 14 (10) ..... 9- 1-51 ‡ 10-13
S-352 That's What You Think (9) .....10-13-51 ± 11-17
S-353 In Case You're Curious (8) .....11-17-51 + 11-24

TOM & JERRY CARTOONS
(Technicolor)
W-244 Sleepy-Time Tom (7).. 5-26-51 + 6- 2
W-246 His Mouse Friday (7) 7- 7-51 ....
1951-52 SEASON
W-336 Cat-Napping (7) ....12- 8-51 ....

Paramount

Prod. No. Title Rel. Date Rating Rev'd

CASPER CARTOONS
B10-4 To Boo or Not to Boo (7) ..... 6- 8-51 ‡ 6-30
B10-5 Boo Scout (8)..... 7-27-51 + 7-14
B10-6 Casper Comes to Clown (8) ..... 8-10-51 + 9- 8
1951-52 SEASON
B11-1 Casper Takes a Bow Wow (7) .....12- 7-51 + 1-19

GRANTLAND RICE SPORTLIGHTS
R10-9 Jumping Off Place (10) ..... 5-11-51 + 5-19
R10-10 Close Decisions (10).. 5-25-51 + 7-14
R10-11 City of Ball Tossers (10) ..... 6-22-51 + 7-21
R10-12 Follow the Game Trails (10) ..... 7-20-51 + 7-21
1951-52 SEASON
R11-1 Allen's Animal Kingdom (10) .....10- 5-51 ‡ 10-20
R11-2 Ridin' the Rails (10)..11- 2-51 ‡ 12- 1
R11-3 Fresh Water Champs (10) .....11-16-51 ....
R11-4 Water Jockey Hi-Jinks (10) .....12- 7-51 ....
R11-5 Sky-Lark in the Rockies (10) .....12- 7-51 ± 12-22

KARTUNE
X11-1 Vegetable Vaudeville (7) .....11- 9-51 + 11-24
X11-2 Snooze Reel (7).....12-28-51 ....

NOVELTOONS
(Technicolor)
P10-7 Land of Lost Watches (9)5- 4-51 + 5-19
P10-8 As the Crow Lies (6).. 6- 1-51 + 7-28
P10-9 Slip Us Some Redskin (7) ..... 7- 6-51 + 7-21
P10-10 Party Smarty (8).... 8- 3-51 + 9- 8
1951-52 SEASON
P11-1 Cat-Choo (7) .....10-14-51 + 10-20
P11-2 Audrey the Rainmaker (8) .....10-26-51 + 10-20
P11-3 Cat Tamale (7).....11- 9-51 + 11-24
P11-4 By Leaps and Hounds (8) .....12-14-51 ....
P11-5 Scout Fellow (8).....12-21-51 + 12-22

PACEMAKERS
K11-1 Way Out West in Florida (10) .....10- 5-51 ± 10-20
K11-2 Mermaid Bay (9)....10- 5-51 ± 10-20
K11-3 A Ring for Roberta (9) .....11- 2-51 + 11-17
K11-4 I Cover the Everglades (10) .....11- 9-51 + 11-24
K11-5 The Littlest Expert on Football (10) .....11- 2-51 ± 11-24
K11-6 Sadie Hawkins Day (10) .....11-30-51 ....

POPEYE CARTOONS
(Technicolor)
E10-6 Alpine for You (7)... 5-18-51 + 5-19
E10-7 Double Cross Country Race (7) ..... 6-15-51 + 6-30
E10-8 Pilgrim Popeye (7)... 7-13-51 + 7-14
1951-52 SEASON
E11-1 Let's Stalk Spinach (7) .....10-19-51 ± 10-20
E11-2 Punch and Judo (7)...11-16-51 ± 12- 1

POPEYE CHAMPIONS
(Reissues)
Z11-1 Anvil Chorus Girl (7)..10- 5-51 ± 9- 8
Z11-2 Spinach Packin' Popeye (7) .....10- 5-51 ± 9-15
Z11-3 She Sick Sailors (6)..10- 5-51 + 9- 8
Z11-4 For Better or Nurse (7) .....10- 5-51 + 9-15

SCREEN SONGS
(Color)
X10-5 Miners Forty Niners (7) ..... 5-18-51 + 5-19
X10-6 Sing Again of Michigan (7) ..... 6-29-51 + 7-14

TOPPER
M11-1 Barnyard Babies (10).11- 2-51 ± 11-17
M11-2 Everything's Ducky (10) .....12-28-51 + 1-19

RKO Radio

Prod. No. Title Rel. Date Rating Rev'd

COMEDY SPECIALS
13,405 Newlyweds' Easy Payments (15) ..... 5-11-51 ± 2-10
13,406 From Rogues to Riches (15) ..... 7- 6-51 ± 9- 1
1951-52 SEASON
23,401 Hollywood Honeymoon (16) ..... 9-28-51 + 11-24
23,402 Fast and Foolish (15).11-23-51 + 12-22

EDGAR KENNEDY
(Reissues)
23,501 Mad About Moonlight (19) ..... 9- 7-51 ....
23,502 It Happened All Night (19) ..... 9-28-51 ....
23,503 An Apple in His Eye (14) .....10-28-51 ....
23,504 Slightly at Sea (16)..11-16-51 ....

DISNEY CARTOONS
(Technicolor)
14,114 Plutopia (7) ..... 5-18-51 + 6- 9
14,115 Test Pilot Donald (7) 6- 8-51 + 6-23
14,116 Tomorrow We Diet (7) 6-29-51 + 6-23
14,705 Polar Trappers (8) (reissue) ..... 7- 6-51 + 7-21
14,117 A Lucky Number (7) 7-20-51 + 6-23
14,118 R'Coon Dawg (7).... 8-10-51 + 6-23
14,706 Old Mill (9), reissue.. 8-24-51 ± 9- 8
1951-52 SEASON
24,101 Get Rich Quick (6)... 8-31-51 ‡ 12- 1
24,102 Cold Turkey (7)..... 9-21-51 ....
24,103 Fathers Are People (9) 10-12-51 ‡ 11-24
24,104 Out of Scale (7)....11- 2-51 ‡ 12-15
24,105 No Smoking (6).....11-23-51 + 1- 5
24,106 Bee on Guard (6)...12-14-51 ‡ 1- 5
24,107 Father's Lion (..).. 1- 4-52 ....
24,108 Donald Applecore (..) 1-18-52 ....

LEON ERROL COMEDIES
13,705 One Wild Night (17).. 5-25-51 + 6- 2
13,706 Deal Me In (16).... 8- 3-51 ....
1951-52 SEASON
23,701 Lord Epping Returns (19) .....10-21-51 ‡ 11-24
23,702 Too Many Wives (..).12-21-51 ....

MELODY TIME
23,201 Tex Beneke and the Glenn Miller Orch. (18)....10- 5-51 ....
23,202 Let's Make Rhythm (..) .....11- 9-51 ....

PATHE SPORTSCOPES
14,309 First Lady of the Turf (8) ..... 5- 4-51 + 6- 2
14,310 Ted Williams (8).... 6- 1-51 ± 6-23
14,311 Lake Texoma (8).... 6-29-51 ± 7-21
14,312 Rainbow Chasers (8).. 7-27-51 + 9- 1
14,313 Bridle Belles (8).... 8-24-51 ....
1951-52 SEASON
24,301 Channel Swimmer (8) 9-28-51 ....
24,302 Touchdown Town (8)..10-19-51 ± 12- 1
24,303 Backyard Hockey (8)..11-10-51 + 12-15

SCREENLINERS
14,210 Florida Cowhands (9) 5-18-51 + 6-23
14,211 Card Sharp (9)..... 6-15-51 + 7-14
14,212 Cleopatra's Playground (9) ..... 7-13-51 + 9- 1
14,213 Antique Antics (8)... 8-10-51 ‡ 9- 8
1951-52 SEASON
24,201 Recording Session (9) 9- 7-51 ....
24,202 Icebreaker (9).....10- 5-51 ....
24,203 America's Singing Boys (10) .....11- 2-51 ± 12- 1
24,204 Riders of the Andes (8) .....11-30-51 ‡ 1- 5

SPECIAL
23,101 Here Comes the Band (17) ..... 9-14-51 + 9- 8
23,102 Last of the Wild West (17) .....10-12-51 ....
23,103 Railroad Special Agent (15) .....11- 9-51 + 11-17
23,901 Football Headliners of 1951 (15) .....12- 7-51 .. 1- 5
23,104 Lady Marines (16)..12- 7-51 .. 1- 5
23,801 Basketball Headliners of 1952 (..) ..... 4-11-52 ....

THIS IS AMERICA
13,110 They Fly With the Fleet (16) ..... 6-22-51 ‡ 7-14
13,111 Ambulance Doctor (16) 7-20-51 ‡ 9- 1
13,112 Prison With a Future (14) ..... 8-17-51 + 9- 8

TRUE-LIFE ADVENTURE
23,301 Nature's Half Acre (33) ..... 8- 3-51 ‡ 7-14

20th Century Fox

Prod. No. Title Rel. Date Rating Rev'd

MARCH OF TIME
Vol. 17, No. 3 The Nation's Mental Health (19)...Apr.-51 + 5- 5
Vol. 17, No. 4 Moroccan Outpost (17) .....June-51 ‡ 6-23
Vol. 17, No. 5 Crisis in Iran (19) .....July-51 ‡ 7-28
Vol. 17, No. 6 Formosa—Island of Promise (17).....Aug.-51 + 9- 1

SPORTS
3102 Let's Go Marlin Fishin' (10) .....Mar.-51 ± 6-23
3103 Mister Basketball (9)...June-51 + 8-27
3104 Football Winning Ways (10) .....Aug.-51 + 10-13
3105 Accent on Balance (..)..... ....
3106 Surf Riding (..)..... ....

TERRYTOONS
(Technicolor)
5109 Gandy Goose in Spring Fever (7) .....Apr.-51 + 5-19
5110 Coons From the Moon (7) May-51 + 6-30
5111 Musical Madness (7)....May-51 + 6-30
5130 Temperamental Lion (7) (reissue) .....May-51 ....
5112 Elephant Mouse (7)....June-51 ....
5113 The Rainmakers (7)....June-51 ± 7-28
5114 Injun Trouble (7).....June-51 + 7-28
5115 Seasick Sailors (7).....July-51 ± 7-28
5116 Tall Timber Tale (7)....July-51 ± 7-28
5117 Aesop's Fables Golden Egg Goosie (7).....Aug.-51 + 7-28
5118 A Swiss Miss (7).....Aug.-51 + 7-28
5119 The Talking Magpies in Steeple Jacks (7)....Sept.-51 + 7-28
5120 The Terry Bears in Little Problems (7) .....Sept.-51 + 7-28
5121 Little Roquefort in Pastry Panic (7) .....Oct.-51 + 10-20
5122 The Helpful Genie (7)....Oct.-51 + 10-13
5123 The Talking Magpies in 'Sno Fun (7).....Nov.-51 ± 10-13
5124 Mighty Mouse in a Cat's Tale (7) .....Nov.-51 ‡ 10-13
5125 Beaver Trouble (7)....Dec.-51 + 10-20
5126 Little Roquefort in the Haunted Cat (7).....Dec.-51 + 10-13
1952 SEASON
5201 Terry Bears in Papa's Little Helpers (7) .....Jan.-52 + 1- 5
5202 The Talking Magpies in Movie Madness (7) .....Jan. 22 + 12-22
5227 Harvest Time (7) (reissue) .....Jan.-52 ....
5203 The Mechanical Bird (7) Feb.-52 + 1- 5
5204 Seaside Adventure (7) .Feb.-52 + 12-22
5228 Plane Goofy (7) (reissue) .....Feb.-52 ....
5205 Little Roquefort in City Slicker (7) .....Mar.-52 + 12-22
5206 Mighty Mouse in Prehistoric Perils (7) .....Mar.-52 + 12-22
5207 Terry Bears in Papa's Day of Rest (7).....Mar.-52 ....
5208 Dimly in Flat Foot Fledgling (7) .....Apr.-52 ....
5209 Time Gallops On (7) ...Apr.-52 ....
5229 First Robin (7) (reissue).Apr.-52 ....

Universal-International

Prod. No. Title Rel. Date Rating Rev'd

CARTOON MELODIES
6384 Bubbles of Song (10).. 5- 7-51 + 6- 9
6385 Readin', Writin' and 'Rithmetic (10) .... 5-28-51 + 6-30
6386 Hilly Billy (10)..... 6-25-51 + 6-23
6387 MacDonald's Farm (10) 7-30-51 + 7-14
6388 Down the River (10).. 9-10-51 ± 9-15

SHORTS CHART

1951-52 SEASON

7381 Reuben, Reuben (10)..11-12-51 ± 11-17
7382 Uncle Sam's Songs (10) .....12-31-51 + 12- 8

EARTH AND ITS PEOPLES

7361 Nomads of the Jungle (22) .....11- 5-51 ‡‡ 11-10
7362 Water for Dry Lands (19) .....11-26-51 + 11-10
7363 An Island Nation (21).12-24-51 ‡‡ 12- 1
7364 Desert Nomads (..).... 1-21-52 ....

NAME BAND MUSICALS

6307 Frank DeVol and His Orch. (15) ..... 5- 2-51 + 5-19
6308 Eddie Peabody & Sonny Burke's Orch. (15)... 5-23-51 + 6- 9
6309 Sportsmen and Ziggy Elman's Orch. (15).. 6-13-51 + 5-12
6310 Teresa Brewer and Fire-house Five Plus Two(15)6-27-51 + 6-30

1951-52 SEASON

7301 Tommy Dorsey and His Orchestra (15) .....11- 7-51 ± 11-10
7302 Woody Herman's Varieties (15) .....12- 5-51 + 11-17

TWO-REEL SPECIALS

6202 Arnold the Benedict (18) ..... 8- 8-51 ± 7-14

1951-52 SEASON

7201 Danger Under the Sea (16½) .....12-10-51 ‡‡ 11-10

TECHNICOLOR CARTUNES
(Reissues)

6328 Springtime Serenade (7) 5-14-51 ± 5-12
6329 Jungle Jive (7)..... 6-18-51 + 6-23
6330 Who's Cookin' Who? (7). 7-16-51 ....
6331 Pied Piper of Basin Street (7) ..... 8-20-51 ....
6332 100 Pygmies and Andy Panda (7) ..... 9-17-51 ....
6333 The Fox and the Rabbit (7) .....10-15-51 ....

1951-52 SEASON

7321 Loose Nut (7).....10-24-51 + 12- 8
7322 Ahou Ben Boogie (7)..11-19-51 ± 12- 8
7323 Painter and Pointer (7) .....12-12-51 ‡‡ 12- 8
7324 Bathing Buddies (..).. 1- 7-52 ....

VARIETY VIEWS

6345 Finny Business (9).... 5-21-51 + 6- 9
6346 Clubby Cub (9)..... 6-18-51 ‡‡ 5-12
6347 Remeo Land (9)..... 8- 6-51 + 7-21
6348 Monkey Island (9).... 9-10-51 ± 7-14

1951-52 SEASON

7342 Italian Interlude (9)...11- 5-51 ± 12- 8

WOODY WOODPECKER CARTUNES
(Technicolor)

6353 Wicket Wackey (7).... 5-28-51 ± 5-12
6354 Sling Shot 6/9 (7).... 7-23-51 + 6-30
6355 Redwood Sap (7).....10- 1-51 ± 9-15
6356 Woody Woodpecker Polka (7) .....10-29-51 + 9-15

1951-52 SEASON

7351 Destination Meatball (7) .....12-24-51 + 11-10
7352 Little Monster (..).... 2-25-52 ....

Warner Bros.

Prod. No.	Title	Rel. Date	Rating	Rev'd

BLUE RIBBON HIT PARADE
(Technicolor Reissues)

7310 Book Revue (7)..... 5-19-51 ....
7311 Stagefright (7) ..... 6-23-51 ....
7312 Sioux Me (7)..... 7-21-51 ....
7313 The Stupid Cupid (7).. 9- 1-51 ....

1951-52 SEASON

8301 Holiday for Shoestrings (7) ..... 9-15-51 ....
8302 Lady in Red (7).....10-13-51 ....
8303 Sniffles and Bookworm (7) .....11-10-51 ....
8304 Goldilocks Jivin' Bears (7) .....12- 1-51 ....
8305 Of Thee I Sting (7).. 1-12-52 ....

BUGS BUNNY SPECIALS
(Technicolor)

7724 Rabbit Fire (7)..... 5-19-51 ‡‡ 6-30
7725 French Rarebit (7).... 6-30-51 ....
7726 His Hare Raising Tale (7) ..... 8-11-51 + 9- 8

1951-52 SEASON

8723 Ballot Box Bunny (7)..10- 6-51 ‡‡ 11-24
8724 Big Top Bunny (7)....12- 1-51 ‡‡ 1-19
8725 Operation Rabbit (7)... 1-19-52 ....

HIT PARADE OF GAY NINETIES

7803 The Naughty 20s (..). 8-18-51 ....

FEATURETTES

7105 Hunting the Hard Way (20) ..... 5-26-51 ....
7106 Law of the Badlands (20) 8- 4-51 ....

1951-52 SEASON

8101 The Knife Thrower (20). 9-29-51 ‡‡ 10-20
8102 A Laugh a Day (20)..11-24-51 ‡‡ 1-19
8103 I Won't Play (20)....12-29-51 ....

HIT PARADE OF GAY NINETIES

7805 In Old New York (9).. 4-28-51 ....
7806 Musical Memories (9).. 6-30-51 ....

JOE McDOAKES COMEDIES

7485 So You Want to Be a Paperhanger (10) .... 6- 2-51 + 7-14
7486 So You Want to Buy a Used Car (10)..... 7-28-51 ± 9- 8

1951-52 SEASON

8401 So You Want to Be a Bachelor (10) ..... 9-22-51 + 11-10
8402 So You Want to Be a Plumber (10) .....11-10-51 ....
8403 So You Want to Get It Wholesale (..) .... 1-12-52 ....

MELODY MASTERS BAND

1951-52 SEASON

8801 U.S. Army Band (10)..10-13-51 + 12- 1
8802 Jan Garber and Orch. (10) .....11-17-51 ....

MERRIE MELODIES
(Color)

7712 Hound for Trouble (7).. 4-28-51 + 6- 2
7713 Early to Bet (7)..... 5-12-51 ‡‡ 6- 9
7714 Room and Bird (7).... 6- 2-51 + 7-14
7715 Chow Hound (7)..... 6-16-51 + 7-14
7716 Wearing of the Grin (7) 7-14-51 ....
7717 Leghorn Swoggled (7).. 7-28-51 ‡‡ 9-15
7718 Cheese Chasers (7)..... 8-25-51 + 9- 8

1951-52 SEASON

8701 Lovelorn Leghorn (7).... 9- 8-51 ‡‡ 11-10
8702 Tweety's S.O.S. (7).... 9-22-51 ‡‡ 11-10
8703 A Bear for Punishment (7) .....10-20-51 ....
8704 Sleepy Time Possum (7).11- 3-51 + 1-19
8705 Drip-Along Daffy (7) .11-17-51 ‡‡ 1-19
8706 Tweet Tweet Tweety (7).12-15-51 ....
8707 The Prize Pest (7)....12-22-51 ....
8708 Who's Kitten Who (..) 1- 5-52 ....

SPORTS PARADE
(Technicolor)

7507 Hawaiian Sports (10).. 5-12-51 + 6- 9
7508 Birds and Beasts Were There (10) ..... 6-16-51 + 6-30
7509 Making Mounties (10).. 7-14-51 + 9-15
7510 Kings of the Outdoors (10) ..... 8-18-51 ....

1951-52 SEASON

8501 Art of Archery (10)..10- 6-51 ± 10-20
8502 Cowboy's Holiday (10)..11- 3-51 ± 12- 1
8503 Every Dog Has His Day (10) .....12-22-51 ....

TECHNICOLOR SPECIALS

7006 Stranger in the Lighthouse (20) .... 5- 5-51 ‡‡ 6- 2
7007 Sons of the Plains (19) 6- 9-51 + 6-30
7008 Enchanted Islands (20). 8- 4-51 ‡‡ 9- 8

1951-52 SEASON

8001 Winter Wonders (20)... 9- 8-51 + 11-10
8002 Ride, Cowboy, Ride (20).10-27-51 + 11-17
8003 Lincoln in the White House (20) .....12- 8-51 ‡‡ 1-19
8004 Land of the Trembling Earth (..) ..... 1-26-52 ....

VITAPHONE NOVELTIES

7607 World of Kids (10).... 6-23-51 + 6-30
7608 Disaster Fighters (10).. 8-11-51 ‡‡ 9- 8

1951-52 SEASON

8601 To Bee or Not to Bee (10) ..... 9-15-51 ± 11-10
8602 Lighter Than Air (10)..10-20-51 ....
8603 Stop! Look and Laugh (10) .....10-20-51 + 11-24

MISCELLANEOUS

Prod. No.	Title	Rel. Date	Rating	Rev'd

Monogram

LITTLE RASCALS
(Reissues)

Choo-Choo (..) .....10-28-51 ....
Bargain Day (..).....11-11-51 ....
Fly My Kite (..).....11-25-51 ....
Shiver My Timbers (..).12- 9-51 ....
Spanky (..) .....12-23-51 ....
Male and Female (..)..11-11-51 ....
Hide and Shriek (..)...11-25-51 ....
Roamin' Holiday (..)..12- 9-51 ....
Framing Youth (..)....12-23-51 ....
Second Childhood (20).. 1- 6-52 ....
Pigskin Palooka (10)... 1- 6-52 ....
Shrimps for a Day (20) 1-20-52 ....
Three Men in a Tub (10) 1-20-52 ....

Republic

SERIALS

5083 Perils of the Darkest Jungle ..... 6- 9-51 ....
12 Chapters (reissue)
5084 Don Daredevil Rides Again..... ....
12 Chapters

THIS WORLD OF OURS
(Trucolor)

5074 England (9) ..... 4-15-51 ....
5075 Hawaii (9) ..... 5-15-51 ....
5076 Greece (9) ..... 6-15-51 ....

1951-52 SEASON

5085 Belgium (9) ..... 7-15-51 ....
5086 Switzerland (9) ..... 9- 1-51 ....

Independents

Salzburg Fiesta (12½) Hoffberg.... + 5- 5
The Beautiful Blue Danube (12½) Hoffberg ..... + 5- 5
Polkas (12½) Hoffberg..... + 5- 5
United Nations Screen Magazine No. 5 (10) UN..... + 5-12
United Nations Screen Magazine No. 6 (10) UN..... + 5-12
United Nations Screen Magazine No. 8 (10) UN..... + 5-12
W. B. Yeats—A Tribute (24) Branden Films..... ‡‡ 6- 9
Pacific 231 (10) Pathe Cin..... + 11-10

SHORTS REVIEWS

Casper Takes a Bow-Wow

Paramount (Casper Cartoon) 7 Mins.

Good. For conduct unbecoming a ghost (refusing to scare people), Casper is sentenced to live with humans. He befriends Pal, a puppy, who later swallows soap at bath-time. The dog-catcher, seeing Pal foam at the mouth, tries to lock him up but Casper not only prevents this, he also frees all the other pound-bound hounds. While this is not as amusing as some others in the series, Casper is still a most ingratiating little spirit.

The Dog-Gondest Dog

Paramount 10 Mins.
(Grantland Rice Sportlight)

Fair. Dogs of an unusual breed—the Weimaraner, called Y-Mar for short—are on exhibition here. These animals, very intelligent and about the size of a Doberman Pinscher, perform various tricks and demonstrate their skill in retrieving quail and partridge. Audience appeal is somewhat restricted to canine fanciers and hunting enthusiasts.

Everything's Ducky

Paramount (Topper) 10 Mins.

Good. All about Wilbur and Henrietta, a pair of live ducks, and their prolific flock of young ones. The baby ducks are cute and cuddly, not an ugly duckling among them. Wilbur fights his way out of a paper bag, he and his wife attend a tea party, and there are scenes of the entire family out for a swim. A trifle long and adults may prefer their ducklings on a plate with apple sauce. Yet children will like this and the off-screen narration is comical and witty.

Popeye's Pappy

Paramount (Popeye Cartoon) 7 Mins.

Good. Popeye's theme song in this zippy, zany cartoon, is "Father, Dear Father, Come Home With Me Now." Father refuses to leave his tropical island paradise, but changes his mind when cannibalistic natives capture Popeye—who promptly gets into a stew about it. After rescuing his son from the dinner caldron, Pappy, realizing that blood is thicker than coconut milk, agrees to accompany Popeye and go home to Ma. Technicolor.

The Olympic Elk

(True-Life Adventure)

RKO-Disney 27 Mins.

Very good. Showmen who have dated previous entries in Walt Disney's series of featurettes dealing with the mysteries and wonders of nature's flora and fauna have very probably discovered by now that the subjects are of widespread audience interest and that they make an attractive and profitable garnishment for any program. This one, a remarkable Technicolor photographic record of the elk which live in the rugged Olympic peninsula in the state of Washington, adds further luster to the series. A noteworthy camera achievement by Herb and Lois Crisler, it trails the great antlered stags, their sleek harems and wobbly-legged calves from the lower forest to the summer grazing meadows and the elks' breeding and battle grounds. In all respects it is excellently done, with intelligent narration and a musical score that accentuates the action. James Algar directed under the production supervision of Ben Sharpsteen.

Big Top Bunny

Warner Bros. 7 Mins.
(Merry Melodies)

Very Good. One of the better Bugs Bunny ticklers. Bruno, an acrobatic bear, is the circus headliner until Bugs joins his trapeze act. Jealous Bruno decides he must liquidate his partner and attempts to fly through the hare with the greatest of ease. He is no match for fearless Bugs Bunny, and only succeeds in blowing his Big Top. In Technicolor.

Drip Along Daffy

(Merrie Melody)

Warner Bros. 7 Mins.

Very good. A clever take-off on westerns, crammed with laughs and rip-snorting action. Drip Along Daffy Duck and Porky Pig come to the wild, wicked town of Rattlesnake Gulch. Their efforts to restore law and order entangle them with the local villain, Nasty Canasta. At the end, Porky is installed as sheriff and Drip Along literally cleans up the town—with a white uniform and shovel. In Technicolor.

A Laugh a Day

Warner Bros. (Featurette) 20 Mins.

Very good. The famous stars of yesteryear who cavorted in early Mack Sennett comedies are featured in selected scenes from their silent films. Among the great comics of that era shown are Charlie Murray, Louise Fazenda, Bobby Vernon, Ben Turpin, Heinie Conklin and Billy Bevan. The slapstick antics, "save my child" routines, and giddy chases of the Keystone cops should delight the youngsters and bring nostalgic chuckles to old-timers.

Lincoln in the White House

(Technicolor Special)

Warner Bros. Re-release 20 Mins.

Excellent. This interesting, historical film, a reissue, opens with Abraham Lincoln taking office as President. It highlights some of the events that occurred during his administration, notably the Civil War and his clashes with the cabinet members. Lincoln's delivery of the Gettysburg address makes a moving and dramatic finale. The role of the President's young son is played by Dickie Moore, while the Great Emancipator is realistically and eloquently portrayed by Frank McGlynn sr., who starred in John Drinkwater's play, "Abraham Lincoln." Warner Bros. are giving this patriotic short a special promotional campaign.

Sleepy Time Possum

(Merrie Melodies)

Warner Bros. 7 Mins.

Good. Possum jr. is out on a limb in this amusing Technicolor cartoon—hanging by his tail and sleeping all day. Disguised in a hunting dog costume, Pa Possum sets out to frighten his de-activated son into doing the chores. After some lively skirmishes in which Pa gets the worst of it, Junior is finally trapped into staying awake and peeling potatoes for Mom.

Here Come the Nelsons F

Comedy

Univ.-Int'l (210) **73 Minutes** **Rel. Feb. '52**

Wholesomeness is the forte of this diverting comedy that will displease no one and can add materially to the drawing power and the entertainment level of any program, as supporting fare in the first runs and important subsequent spots, and as a topsider on the neighborhood dualers. Furthermore, because of the popularity of the Ozzie and Harriet (Nelson, that is) radio program, the picture possesses potent exploitation material. Literally, the yarn adheres to the atmosphere and situations of that airshow, with the necessary stretching of time being supplied through interpolation of action, to wit, a rodeo show—for which thrilling stock footage was used—and an exciting, Keystone Kop-ish, climactic chase. Producer Aaron Rosenberg made his obviously modest budget cover a lot of territory, while Frederick de Cordova extracted everything possible from a workmanlike, albeit formula, script and a sincere cast.

Ozzie Nelson, Harriet Nelson, Barbara Lawrence, Rock Hudson, David Nelson, Ricky Nelson, Sheldon Leonard.

Meet Danny Wilson F

Drama With Music

Univ.-Int'l (205) **88 Minutes** **Rel. Feb. '52**

A script that is loosely patterned after highlighting incidents in the crooner's early career, and constructed along sound, lightly dramatic lines, supplies the framework for an ingratiating vehicle toplining Frank ("The Voice") Sinatra, who has been much in the headlines of late. His popularity among a sizable segment of the nation's adolescents, plus the fact that Shelley Winters, currently very hot at the boxoffice, shares the stellar honors, gives promise that the film will be well received as either half of just about any doublebill playdate. Under Leonard Goldstein's productional guidance, the offering does not indulge in any spectacularly staged musical numbers, but Sinatra is given the opportunity to unlimber his vocal chords in several song interludes, among which are included three or four with which he rose to fame. Directed by Joseph Pevney.

Frank Sinatra, Shelley Winters, Alex Nicol, Raymond Burr, Tommy Farrell, Vaughn Taylor.

For Men Only F

Drama

Lippert (5102) **93 Minutes** **Rel. Jan. 11, '52**

Impressively produced by Paul Henreid, who also starred and directed, this celluloid commentary on a highly provocative phase of the American scene seems earmarked for considerable commercial success on two counts. First, it is engrossing entertainment, and of equal importance is the unusually abundant opportunity it affords livewire showmen for business-commanding merchandising. Exploitation possibilities lie principally in the title, the subject matter and noteworthy use of promising unknowns in the youthful cast. The screenplay was carefully constructed with an intelligent eye to the campus details and atmosphere against which the story is told; and with concentration on believable situations, characterizations and dialog. In his piloting, Henreid gave the newcomer mummers the benefit of his wider thespian experience and, resultantly, they delivered convincingly.

Paul Henreid, Robert Sherman, Russell Johnson, Margaret Field, Kathleen Hughes, Vera Miles, James Dobson.

Wonder Boy F

Drama

Snader Productions **86 Minutes** **Rel. ———**

Little Bobby Henrey, who attracted attention in the Selznick picture, "The Fallen Idol," a few years ago, has grown chubby and out of the "cute" stage in a British-made melodrama dealing with a kidnap gang. The picture has Henrey's name, a fine musical score, including Mozart and Schubert piano selections, and lovely backgrounds of the Bavarian Alps—all features which will appeal to art house audiences. However, exhibitors can play up Oskar Werner, currently featured in "Decision Before Dawn," and the chase sequences for general audience interest. There is also a pleasing romance between Robert Shackleton, handsome American actor, who plays a sympathetic gangster, and Christa Winter, a lovely Bavarian girl, who both take an interest in the kidnaped boy. Most of the excitement is in the climax but the earlier scenes have much warmth and humor. Produced and directed by Karl Hartl.

Bobby Henrey, Robert Shackleton, Christa Winter, Oskar Werner, Muriel Aked, Elwyn Brook-Jones, Paul Hardmuth.

Just This Once F

Comedy

MGM (——) **91 Minutes** **Rel. ———**

Herein boy meets girl in the rarified atmosphere of stratospheric society and shekels, and the basic appeal of the time-honored, lad-encounters-lassie situation is enhanced rather than diminished by the almost fantastic lushness of its ramifications. While the story and dialog never attain the stage of deafening hilarity, they are the source of wellnigh constant chuckles. The average spectator should consider the offering a worthwhile morsel of escapist entertainment. No small part of the film's merits is traceable to the exceptionally ingratiating performances by Janet Leigh and Peter Lawford, neither of whom have ever appeared more advantageously. For which, a bow to the understanding direction of Don Weis, as well as the scripter. Producer Henry Berman mounted the vehicle with indicated opulence. Smartly merchandised—and the romantic angle is the best bet—the feature should pay off satisfactorily.

Janet Leigh, Peter Lawford, Lewis Stone, Marilyn Erskine, Richard Anderson, Douglas Fowley, Benny Rubin.

Pals of the Golden West F

Western

Republic (5152) **67 Minutes** **Rel. Dec. 15, '51**

It may be of interest to the nation's showmen that this represents the swan-song vehicle for personable and popular Roy Rogers as a Republic contract star, Roy having departed that company's range some months since. Probably of more interest to commercially minded operators, however, is the fact that in all respects it measures up to the high average of entertainment content and business potential which has characterized his gallopers down through the years since he first gained prominence. All of which indicates that the film's acceptance by the action addicts should be pretty well foreordained, plus which exploitation-minded exhibitors have boxoffice-stimulating material at hand through the many commercial tieups in which the Rogers name is involved. Dale Evans heads the supporting cast; Edward J. White was the producer and William Witney directed.

Roy Rogers, Dale Evans, Estelita Rodriguez, Pinky Lee, Anthony Caruso, Roy Barcroft, Edwardo Jiminez.

Angel With the Trumpet F

Drama

Snader Productions **98 Minutes** **Rel. ———**

An intensely dramatic, frequently moving cavalcade of Vienna from the Mayerling affair through the second World War. With Eileen Herlie and Basil Sidney, who played the king and queen in Laurence Olivier's "Hamlet," and Oskar Werner, currently playing the lead in "Decision Before Dawn," more familiar to art house patrons, this British-made film should be a strong entry in these spots. It may be too slow-moving, lacking in appeal for regular audiences. Miss Herlie does a magnificent acting job as the heroine who starts as a young Jewish girl in 1888 and ends as a tired old woman arrested by the Nazis, and Sidney has a standout scene as a paralyzed old man. Werner again attracts attention as an embittered Nazi youth and Anthony Bushnell, who directed, also plays the role of Crown Prince Rudolph's aide. Costumes and settings are superb. Snader is at 229 West 42nd St., New York City.

Eileen Herlie, Basil Sidney, Oskar Werner, Maria Schell, John Justin, Norman Wooland, Anthony Bushell.

THE STORY: **"Here Come the Nelsons"**

The Nelson household is upset with the arrival of two house guests for the city's centennial celebration. Ozzie Nelson has invited Barbara Lewrence and his wife Harriet invited Rock Hudson. Ozzie imagines that Harriet is becoming romantically interested in Rock, while Harriet mistakenly thinks Ozzie is making a play for Barbara. The situation is further complicated with the arrival in town of Paul Harvey, manufacturer of ladies' foundation garments, whose advertising account is handled by the agency at which Ozzie is employed. When gangsters kidnap the Nelsons' young son, Ricky, Ozzie manages to capture their getaway car by means of a "roadblock" of elastic girdles and garter belts; the stunt gives Harvey's firm a barrel of publicity; Ricky is saved, and Barbara and Rock get together.

CATCHLINES:

Radio's Favorite Family of Millions . . . Now the Screen Delight of Millions More . . . Everything Happens to the Nelsons . . . And It Couldn't Be a More Hilarious Movie Treat.

THE STORY: **"Just This Once"**

Peter Lawford, a spendthrift millionaire, can't keep within his $1,000,000 a year income despite all the efforts of the executor of his estate. Desperate, the executor places Lawford's money matters in the hands of Janet Leigh, a pretty but penny-pinching lawyer, and she puts him on a $50-a-week allowance. Lawford moves into her apartment, gets a hefty salary boost for Janet's fiance, Richard Anderson—since Lawford owns the company where Anderson works—and in devious other ways bewilders her. Next, Lawford pretends to have found a job and becomes duller and duller company. Nevertheless Janet calls off her engagement to Anderson and, after a good cry, goes on an expensive buying spree for the first time in her life. She rushes to find Peter, discovers him at a naval recruiting office and they plan life together.

CATCHLINES:

If You Like to Make Love . . . If You Like to Spend Money . . . If You Like to Laugh . . . Then You'll Like This Hilarious Romantic Comedy . . . Sparkling With Fun and Warmth.

THE STORY: **"Meet Danny Wilson"**

Frank Sinatra, a struggling singer, and his pianist pal, Alex Nicol, meet Shelley Winters, a nightclub singer, and are introduced by her to Raymond Burr, gangster and nightspot owner. Burr gives Sinatra and Nicol jobs and ties them to a contract whereby 50 per cent of all Sinatra's present and future earnings go to the gangster. Sinatra snowballs to success, gets a Hollywood offer and takes it for granted Shelley is going to marry him—although actually she and Alex are in love. In Hollywood Sinatra is a problem child; accidentally he learns about Shelley's affection for Alex, and the partners split up after a bitter argument. Then Burr, on the lam from the law, shoots Alex. Sinatra, growing up in a few hours, tracks and kills Burr, and gives Alex and Shelley his blessing.

CATCHLINES:

Meet Danny Wilson . . . Who Lived the Kind of Life Many Men Dream Of . . . Fame and Fortune Fell Into His Lap . . . Brought to Him on the Wings of a Golden Voice.

THE STORY: **"Pals of the Golden West"**

Roy Rogers, trouble-shooter for the U.S. border patrol, is assigned to stop the increasing threat of hoof-and-mouth disease from spreading into the U.S. Roy's colleague, Maurice Para, joins him on the assignment but is murdered by two criminals, Anthony Caruso and Roy Barcroft, when he catches them smuggling cattle across the border. Para's young son, Edwardo Jiminez, sets out to find his father and is abducted by Caruso. The latter makes a deal to return Jiminez in exchange for the release of one of his henchmen who has been captured by Roy. Rogers locates young Jiminez hidden on Barcroft's ranch and learns Caruso's mob is on the way to the border to rustle another herd of cattle. With the help of his border patrol pals, Roy subdues the heavies and the smuggling is stopped.

CATCHLINES:

Roy Rogers . . . King of the Cowboys . . . Swings Into Action Again Along the Border . . . Riding Into the Last Outpost of the Lawless . . . Gunning for Gun-Crazy Cattle Rustlers.

THE STORY: **"For Men Only"**

Professor Paul Henreid tries his best to help when Robert Sherman, Omega Nu fraternity pledge, defies the brutal treatment dictated by the pledgemaster, Russell Johnson, campus leader. At secret "Hell Night" rites Sherman, ordered to shoot a small dog, refuses, and another pledge fires the gun. The scandal breaks in the newspapers, and Sherman, tossed out of the fraternity house, dies after an automobile accident. The student body, aroused, signs a petition outlawing hazing. Then Henreid, spurning a rich coed who makes a play for him, is tossed off the faculty when she claims he tried to make love to her. Henreid, forcing Johnson to admit the dog-shooting episode was true, is reinstated and promoted to medical school dean when the coed's story fails to stand up.

CATCHLINES:

Every Woman Who Ever Kissed . . . Evrey Woman Who Ever Flirted . . . Every Woman Who Ever Loved . . . Will Want to See "For Men Only" . . . The New Season's First Dramatic Thunderbolt.

THE STORY: **"Angel With the Trumpet"**

In 1888 Basil Sidney, newly named head of a family of piano makers in Vienna, announces he will marry Eileen Herlie, despite the family's objections to her Jewish mother and because her name has been coupled with that of Crown Prince Rudolph. The latter commits suicide and Sidney and his new wife settle down to a humdrum married life and have three children. When the children grow up, the eldest, John Justin, takes charge of the piano business but Oskar Werner, the second son, becomes tied up with the Nazi party and Sidney becomes paralyzed after fighting in World War I. When Sidney dies, Miss Herlie is arrested for an alleged insult to the Nazi flag, but she throws herself from the balcony of her home. Later, Justin and his bride start up their old piano factory in ruined Vienna.

CATCHLINES:

A Cavalcade of Old Vienna, from the Mayerling episode Up to World War II . . . Eileen Herlie and Basil Sidney, Who Scored in Laurence Olivier's "Hamlet," in Another Outstanding British Film.

THE STORY: **"Wonder Boy"**

Bobby Henrey, a "wonder boy" child pianist, is completely dominated by his grasping manager, Elwyn Brook-Jones, who is keeping most of the money from his concert tours and, at the same time, depriving the boy of a normal child's life. Muriel Aked, his governess, who is due to be dismissed when Brook-Jones is appointed the boy's legal guardian, goes beserk and has the boy kidnaped by gangsters, who promise to hide him in the Tyrolean Alps. There Bobby wins the friendship of one of the gangsters, Robert Shackleton, who teaches him to swim and play, while Oskar Werner, another gangster, schemes to get more money for ransom. But Shackleton helps the boy escape and eventually he is returned to his manager. The boy now knows how to handle Brook-Jones and he agrees to continue playing concerts only if Miss Aked can be his guardian.

CATCHLINES:

Bobby Henrey, the Beloved Star of "The Fallen Idol," in Another Appealing Child Portrayal . . . An Ex-G.I., a Beautiful Maedchen and a Wonder Boy in a Heart-Warming Drama.

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Wanted: Exploitation, promotion, assistant manager. First run theatre, midwestern town 30,000. All product available. Must be go-getter; best references, good habits, bondable. Real producer can write own ticket. Boxoffice, 4545.

Drive-in theatre manager, metropolitan area; state age, salary and experience. Boxoffice, 4551.

Drive-in manager of ability can place himself in a position that will give opportunity and monetary return. Northern Ohio location. Give full drive-in experience and expectancy. Write Boxoffice, 4552.

Outdoor theatre manager, all year around employment. Our theatre one of finest in the country and requires man of all around outdoor operation know-how. Group and family insurance. Give all information in first letter, in confidence. Location in Midwest. AA BOXOFFICE, 624 S. Michigan Ave., Chicago 5, Ill.

Theatre managers wanted for small town Michigan theatres. Also two openings for managers drive-ins. Wife can manage concessions. State all particulars and reference first letter. Boxoffice, 4564.

Excellent opportunity for repair man in old established firm. Experience rebuilding theatre projection and sound equipment necessary. Boxoffice, 4566.

Wonderful opportunity for manager new 700-seat theatre on beautiful Mississippi gulf coast. Unlimited possibility right man. Unfurnished apartment, salary and percentage of gross. Wife act as cashier if desired. Give qualifications, photo, references. Boxoffice, 4568.

Need expert manager for modern drive-in theatre southwest Louisiana. Salary plus percentage to right man. Full particulars, please. Boxoffice, 4569.

Need top assistant in operation of conventional house and drive-in about to open. Texas Theatre, Jasper, Tex.

Theatre manager! Here may be the opportunity you have been looking for. Owner closed town, two theatres and drive-in, midwest location, needs assistant. Must be good exploitation man capable of assuming responsibility, reputation that will stand investigation. For the man who can really produce, have very attractive permanent proposition. Boxoffice, 4576.

POSITIONS WANTED

Manager, 6 years experience, some art work, exploiting, maintenance. Presently employed, married, one child, will go anywhere. Boxoffice, 4573.

Manager, five years in drive-in theatres. Married, reliable. Will go anywhere. Write Boxoffice, 4574.

POPCORN MACHINES

Popcorn machines, all makes, $100 up. Kettle for all makes popcorn machines. Consolidated Confections. 1314 So. Wabash Ave., Chicago, Ill.

Popper kettles for all makes of machines. Cretors, Star, Manley poppers. Candy corn equipment. 120 S. Halsted, Chicago 6, Ill.

MISCELLANEOUS

Filmrow, Boulevard of the Allies; lease first floor, 5,500 sq. ft. Projection and screening room. Loading dock. Eight film storage vaults. Elevator. Fireproof sprinklered building. Prudential Realty Co., Frick Bldg., Pittsburgh, Pa.

STUDIO AND PRODUCTION EQUIPMENT

Ready Eddy editing kit with case, $2.50; Presto Y disc recorder with playback, $275; Artreeves 35mm recorder outfit, $1,995; Shustek 35/16mm picture reduction printer, rebuilt, $2,995; sound cameras, single system, complete Bellhowell outfit, $3,950; Auricon 16mm camera, $495; Kinevox Monoboom, extends mike 15 ft., $69.50; 16mm animation stand, complete, $2,250; Maurer recording system, $1,995; Moviola Soundpix UDS, rebuilt, $1,095; Bridgamatic 16mm automatic developing machines, demonstrators, $795. Cash paid for used studio production equipment. Trades taken. Dept. C, S.O.S. Cinema Supply Corp., 602 W. 52nd St., New York 19.

EQUIPMENT WANTED

Wanted: One 16mm Arc projector; sound not necessary. Please write to: Hi-Land Theatre, 4502 Park Blvd., Louisville, Ky.

THEATRICAL PRINTING

Window cards, programs, heralds. Photo-Offset Printing. Cato Show Printing Co., Cato, N. Y.

GENERAL EQUIPMENT—USED

Save 25% to 50% and more! Trade in your old, wornout equipment for modern projection and sound. Buy on time, pay out of increased boxoffice receipts. Send equipment list and seating capacity. Dept. C, S.O.S. Cinema Supply Corp., 602 W. 52nd St., New York 19, N. Y.

Two Holmes 35mm portable late model projectors, like new. Also complete sound equipment. $800. L. J. Hammer, Route 8, North Kansas City, Mo.

Theatre marquee, two years old, with Wagner 10" letters. Simplex projectors, rear shutters. Two rectifiers. Electric ticket machine. RCA sound No. 105. Two Brenkert lamps, 1 KW. Leonard Soskin, 12248 Grand River, Detroit 4, Mich.

GENERAL EQUIPMENT—NEW

Why pay more? Tempered Masonite marquee letters available in all colors: 4"—35c; 8"—50c; 10"—60c; 12"—85c; 14"—$1.25; 16"—$1.50. Fits Wagner, Adler, Bevelite signs. Dept. C, S.O.S. Cinema Supply Corp., 602 W. 52nd St., New York 19.

Sell your picture and sound with flameproofed fungusproofed plastic screen, 39½c sq. ft.; beaded, 49½c; reflectors, 20% off; coated lenses, $100 pair; A-25A amplifier, 25 watts w/monitor, $175; Trusonic 2-way speaker system, $249.50. Dept. C, S.O.S. Cinema Supply Corp., 602 W. 52nd St., New York 19.

New bargains below present prices. Underground wire, arc lamps, rectifiers, speakers, projectors, sound for drive-in. Boxoffice, 4570.

DRIVE-IN THEATRE EQUIPMENT

Popcorn machines, half price. Wiener, Hamburger, Sno-Cone, Peanut Roasters, Bun Warmers. Poppers Supply, 146 Walton St., Atlanta, Ga.

Drive-in theatre tickets. Send for samples of our special printed stub rod tickets for drive-ins. Safe, distinctive, easy to check. Kansas City Ticket Co., Dept. 10, 109 W. 18th St., "Film Row," Kansas City 8, Mo.

Drive-ins pay from income! Complete dual projection and sound from $1,595; in-car speakers, $15.95 pair, with junction box. All available on Easy Payment Plan. Send for equipment list. Dept. C, S.O.S. Cinema Supply Corp., 602 W. 52nd St., New York 19.

Drive-in theatre screen paint excellent quality, only $5 gallon, FOB. Order now. State Amusement Co., Metz, W. Va.

Model G-12 miniature train, complete with engine, 3 cars, 270 ft. track. Excellent condition. $1,600 FOB Los Angeles. Cost $3,285 new. Brenkert model A hi-intensity lamp houses; water coolers on positive holders. Good condition. $400 pr., FOB Los Angeles. Pacific Drive-In Theatres, 141 S. Robertson, Los Angeles 47, Calif.

Miniature train for sale, originally purchased for $3,100, used one summer in a drive-in theatre. Can be bought for quick sale at $2,000. In perfect condition. Wiethe Theatres, 7617 Reading Rd., Cincinnati 37, Ohio.

New or used Holmes for drive-ins or theatre. High intensity Strong. Immediate delivery. Be ready for early opening. Harold Oaen, Seymour, Mo.

BUSINESS STIMULATORS

Bingo with more action, $3.50 thousand cards. Also other games. Novelty Games Co., 1434 Bedford Ave., Brooklyn 16, N. Y.

Giveaway New 1952 car. No cost to theatre, towns 5,000 population or over. Merchant Advertising tieup. Interstate Theatre Service, 1115 East Armour, Kansas City, Missouri.

Comic books available as premiums, giveaways at your kiddy shows. Large variety, latest newsstand editions. Comics Premium Co., 412B, Greenwich St., N. Y. C. Publications for premiums (exclusively) since 1939.

Bingo die-cut cards, 75 or 100 numbers, $3.50 per M. Premium Products, 339 W. 44th St., New York 18, N. Y.

Why suffer? Replace your worst nights with big boxoffice receipts, in advance! Costs theatre nothing, makes many new patrons! Successful showman will personally disclose plan in letter for $5. Money back if it doesn't produce! Charlie Poorman, 640 Mauch Chunk, Pottsville, Pa.

THEATRES WANTED

Theatre, Nebraska, western Iowa, northern Kansas. No brokers. Over 400 seats. Town 1,800 population or over. Confidential. Experienced. L. J. Burkitt. Sparta, Wis.

Sell your theatre privately. 32nd year. Highest reputation, know-how. Arthur Leak, Theatre Specialist. 3305 Caruth, Dallas, Tex.

Paying theatre. Stand investigation. Town 1,500 over. Arkansas, Texas, Oklahoma, Louisiana, New Mexico. Boxoffice, 4536.

Wanted to buy: Several drive-in theatres. Please give all information possible in first letter. Address Dickinson Theatres, P. O. Box 907, Mission, Kas.

THEATRES FOR SALE

Theatre For Sale: Selected listings in Oregon and Washington now available. Write for list. Theatre Exchange Co., Fine Arts Bldg., Portland, Ore.

Build double parking Drive-In theatres under franchise Patent 2,102,718, reissue 22,756. Up to 30% more seating capacity with little additional cost. Louis Josserand, 3710 Mt. Vernon, Houston, Tex.

Pacific Northwest theatres for sale. Write Irv Bowron, sales manager, Theatre Sales (Div.), Fred B. Ludwig, Brk. 4229 N. E. Broadway, Portland 13, Ore.

New modern, finest equipment, air conditioned, brick building. Louisiana's fastest growing industrial city. Boxoffice, 4535.

Non-competitive situation near Dallas. 660 seats, refrigerated theatre, and 300 speakers, steel tower drive-in already wired underground for 100 more speakers. Fast growing town. Quick payout. This year's income much higher than previous years. Long lease at $350 month for both properties. Price $100,000. Terms, half down. "Joe" Joseph, 2621 Milton, Dallas, Tex.

500-car drive-in, located on main highway, Moline, Ill. Built in 1950. H. M. Foster, 3827 Central Ave., Minneapolis, Minn.

Basin Drive-In, Durango, Colo., 372-car. Motiograph equipped. Seven-month operation. Splendid family operation. Contact Ted Knox, 2054 Broadway, Denver 2, Colo.

Traveling theatre bus, yellow coach, 70 seats, fully equipped, excellent condition. Reasonable. Terms. Boxoffice, 4550.

Finest county seat town, population 3,200. Only theatre, 425 seats. A rare opportunity seldom offered. $35,000 cash takes one-half interest, or will sell all. Rivoli Theatre, Seward, Neb.

Central Illinois, good business town. New equipment, 330 seats; air conditioned. Two-story brick building. $20,000 will handle. Boxoffice, 4546.

For sale: Theatre, fine opportunity; cheap. J. Stallings, 2543 Woodburn Ave., Cincinnati, Ohio.

Only theatre in southwest Kansas county seat town; 345 seats. Competition 30 miles. Ideal family. Other interests force sale. Modern home optional. Some terms. Boxoffice, 4553.

New Mexico; 2,000. New Simplex. Near caverns. 3,000 feet. Good building goes. $300 week profit. $15,000 down; $28,000 total. Boxoffice, 4556.

Two de luxe theatres, northwest Iowa. Towns 1,500 and 2,000. New buildings, top-notch situations. Boxoffice, 4554.

Texas county seat, 4,000. Both shows. Remarkably cooperative community. $30,000 down. Rich cattle country. Similar near Dallas at $35,000 down. This kind difficult locate. Eastern Oklahoma family show at $21,000 down. City 8,500. Arthur Leak, 3305 Caruth, Dallas, Tex.

Northern New Mexico. Only theatre county seat. Population 7,000. 320 seats. $10,000. $2,250 handles. Write Boxoffice, 4555.

520 seats, nearly new booth, concessions. 50 fine buildings, town 4,000, only theatre. $25,500 down, to reliable party. Near Joplin, Mo. Boxoffice, 4557.

One of the best suburban theatres in Memphis. 865 seats, fireproof buildinz, a real money maker. Owner wishes to retire. This is a wonderful opportunity for someone that wants a real proposition. Will take about $60,000 cash payment to handle. Boxoffice, 4560.

One finest suburbans New Mexico's leading city. Personal visits only requested, as must see to appreciate. $27,000 cash handles. Boxoffice, 4558.

Completely modern 500-car New Mexico drive-in. You or friends have enthused over this city, dominated by this new money-making theatre. $60,000 down, including valuable land. Truly unusual every respect. Chance of lifetime. Boxoffice, 4559.

Two theatres: One is a ten-year lease for sale. $7,500 cash and a honey of a proposition. The other, for lease, is 800-seat house and $25,000 security. Boxoffice, 4563.

Northwest Arkansas growing town's only theatre. Owner shows $6,500 profit. $9,000 down. Similar north Texas. Arthur Leak, 3305 Caruth, Dallas.

San Antonio area. Exceptionally fine small town theatre. $15,000 cash, reliable buyer. You'll be pleased. 21 others from $9,000 down. Arthur Leak, 3305 Caruth, Dallas, Tex.

Theatres for sale in Vermont and Massachusetts. Frank's Real Estate, Burlington, Vt.

$3,000 cash payment will purchase this excellent theatre in northeast Arkansas. Will net better than $100 per week, by owner operation. Price, $17,500. Must be sold by February 1. Gus J. Haase, Theatre Broker, 726 M&M Bldg., Memphis, Tenn.

Two excellent suburban money-making locations in town of 400,000. One 900-seat house and one 500-seat house, both showing nice profits. Price $50,000 and $40,000. Also, old established drive-in on best highway out of Memphis. Gus J. Haase, Theatre Broker, 726 M&M Bldg., Memphis, Tenn.

Central eastern Illinois, town 1,500. Brick building, oil heat, Simplex projectors, Ballantyne sound, Holmes lamps, rectifiers; all products available, popcorn, candy concession. Same owner 15 years. 67 years old, want to retire. Full price, $17,500. Cash for everything. Boxoffice, 4575.

THEATRES FOR SALE (Cont'd)

Only theatre in western Washington town of over 2,000 population. Same owner 28 years. $10,000 cash required. Liberty Theatre, Lynden, Wash.

300-seat theatre, no competition. 10,000 population. H. W. Miller, Box 605, Yucaipa, Calif.

For rent: Air conditioned theatre, over 600 seats, good section of Chicago south side. 12 years old, fully equipped, previous owner died. Excellent opportunity. Open with no capital outlay except lease security. Brokers cooperation solicited. M. C. Hassander, 200 Santa Anita, Santa Barbara, Calif.

THEATRE SEATING

Parts for all chairs. Send sample for quotation. Fensin Seating Co., Chicago 5.

Chair supplies. Everything for theatre chairs. Fensin Seating Co., Chicago 5.

Used chairs, guaranteed good. Advise quantity wanted. Photographs mailed with quotation. Fensin Seating Co., Chicago 5.

Seat covers: Sewed combinations, all makes, all styles. Send your sample for quotation. Fensin Seating Co., Chicago 5.

Patch-O-Seat cement. Patching cloth, solvent, etc. Fensin Seating Co., Chicago 5.

Upholstery Fabrics: All kinds. All colors. Send your sample for matching. Fensin Seating Co., Chicago 5.

Tighten loose chairs with Permastone anchor cement. Fensin Seating Co., Chicago 5.

No more torn seats: Repair with the original Patch-A-Seat. Complete kit, $6. General Chair Co., Chicago 22, Ill.

Chair Parts: We furnish most any part you require. Send sample for price, brackets, backs and seats. General Chair Co., 1308 Elston Ave., Chicago 22, Ill.

Several thousand used opera chairs now in stock. Can furnish any amount you request. Full upholstered back, insert panelback, boxspring and spring edge seat. Write for photo and state amount and incline. We also manufacture new chairs. General Chair Co., 1308-22 Elston Ave., Chicago 22, Ill.

Many years in the seating business is your guarantee. Good used chairs are not too plentiful but we have the pick. Full upholstered, panel back and many other styles. We furnish proper slope or level standards to fit your floor. All size 18x21-inch chairs. Our prices are lowest. Write for exact photo and price. We furnish parts for all makes. Send sample. Good quality plastic coated leatherette 25x26-inch, all colors, 55c ea. Chicago Used Chair Mart, 829 South State St., Chicago 5, Ill.

No more loose chairs: Get "Firmastone" Anchor cement, $5 per box. General Chair Co., Chicago 22, Ill.

You'll be sitting pretty with these chair buys of a lifetime; 200 Heywood veneer, rebuilt, $3.95; 500 Heywood-Wakefield inserted panelback, spring cushion, rebuilt, $4.95. Many more. Send for Chair Bulletin. Dept. C, S.O.S. Cinema Supply Corp., 602 W. 52nd St., New York 19.

86 boxspring cushion, panel back chairs, $2.95 each. 131 veneer seat, panel back, $1.95 each. Rialto Theatre, Terry, Mont.

For sale: 260 cushioned seats with five ply veneer backs; good condition. David Dallas, State Theatre, Manhattan, Kas.

EXCHANGES FOR SALE

Rare opportunity. Motion Picture Exchange Midwest territory. Boxoffice, 4549.

THEATRE TICKETS

Prompt service. Special printed roll tickets. 100,000, $26.70; 10,000, $7.80; 2,000, $4.95. Each change in admission price, including change in color, $3 extra. Double numbering extra. F.O.B. Kansas City, Mo. Cash with order. Kansas City Ticket Co., 109 W. 18th St., Kansas City, Mo.

Drive-in theatre tickets. Send for samples of our special printed stub rod tickets for drive-ins. Safe, distinctive, easy to check. Kansas City Ticket Co., Dept. 10, 109 W. 18th St., "Film Row," Kansas City 8, Mo.

SIGNS

Easy Way to Paint Signs. Use letter patterns. Avoid sloppy work and wasted time. No experience needed for expert work. Write for free samples. John Rahn, B-1329, Central Ave., Chicago 51, Ill.

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Your own business with a minimum investment! A national organization offers you this opportunity in the fast growing soft ice cream business with possible profits from $8,000 to $15,000 per season. For full particulars write to: Dari-Delite, 1524 Fourth Ave., Rock Island, Ill.

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TEN TALL MEN

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Foreign Legion adventure—but with loads of laughs!

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Jody Lawrance

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All the adventure of the French Foreign Legion with something new added—lusty, gusty laughter! It's the new Legion streamlined for faster entertainment... racier romance. Burt makes love everywhere from his captain's love-nest to the sheik's harem! See him trap Riff army with as outrageous a band of rascals as ever made Legion history. "An exciter." (Winchell) "Solid B.O." (Variety)

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